

**The Effect of Mode of Instruction
on Composition I Students
at Des Moines Area Community College**

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The College of Arts and Sciences
Drake University

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Arts

by
Alan J. Hutchison
December 1992

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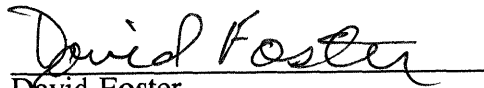
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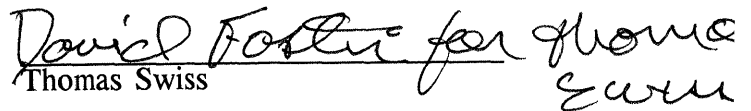
Alan J. Hutchison

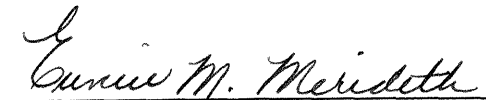
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ABSTRACT

The Effect of Mode of Instruction on Composition I Students at Des Moines Area Community College

by Alan J. Hutchison

The focus of this project was to relate reading and writing in a way that addresses the needs of open enrollment community college students. The paradigm shifts in both reading and writing theory point to the social nature of language and indicate the need for linking these activities in useful ways. This project is a way of determining if a socially situated writing pedagogy is a fuller way of representing language than a process pedagogy in a Composition One class.

The experimental class was adapted from the seminar outlined in Bartholomae and Petrosky's *Facts, Artifacts and Counterfacts*. The course was modified to fit the realities of community college instruction without violating the integrity, philosophy and goals of the course. It was, for example, cut from a six semester hour course to a three semester hour course. Similarly, the number of readings and writings were reduced and only one instructor taught the course instead of the team teaching documented in *Facts*.

The control class used an approach George Hillocks called "natural process" in *Research on Written Composition*. The dominant features include: writing for an audience of peers, generally positive feedback from peers, opportunities for revising and reworking writing, and discrete writing assignments.

Seven hypotheses were tested concerning writing quality, writing fluency, revision

quality, class absences, class attrition, and writing apprehension. Additionally, a *Stanford Diagnostic Reading Test* (3rd Edition) for reading comprehension and reading speed was administered to the students in the study and seventeen other DMACC Comp I classes, for a total of 500 students. The project sample consisted of 100 experimental students and 50 control students.

The results of the study were mixed. There was no statistical difference between the means of the holistic scores representing each group. However, five of the remaining six measures favored the experimental group. Only attrition favored the control group. While the impact of the holistic scores made any definitive answer impossible, the study appeared to favor the experimental group and the *Facts* based course.

ACKNOWLEDGEMENTS

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CHAPTER ONE

INTRODUCTION

I have my students write a letter of introduction to me during the first class meeting of Comp I. This letter is from one of my Spring 1992 Comp I students:

Dear Alan

I am writing to you to inform you of my backgrounds in writing.

It was only last year I graduated high school, and I did take a writing class as a senior which involved writing entertaining papers but the name of the class excaped my memory. Although I have proably never read a book that wasen't assigned. I do enjoy reading the daily newspaper.

Senicerly

Tim

Though the name has been changed, the letter is distressingly real. While I had been warned, I was not prepared for the scope of the writing problems I encountered when I began teaching on the Ankeny (main) campus of Des Moines Area Community College (DMACC) in the Fall of 1988. In addition, the teaching load, five writing classes per semester, while typical for a new full-time instructor, meant a complete reassessment of how I taught writing.

In order to accommodate the 125 students (25 per section), I had to find alternatives to the methods which had served me well as a Teaching Fellow at Drake University. Time consuming tasks like frequent individual student conferences or writing copious comments on student drafts were scaled back or eliminated in favor of more streamlined techniques and less individual attention. Additionally, the range of errors and the amount of time addressing them meant a longer paper turn around time and ultimately fewer papers per semester. This in turn meant less writing practice and less student writing change over the course of a semester.

I developed primarily what George Hillocks would classify as a "natural process" approach to teaching writing. Students in my classes produced rough drafts of a writing assignment which were shared with other students in small groups. These groups provided feedback and suggested possibilities for revision. After having a chance for feedback, the students revised their paper for a grade. By going through the process, students were expected to learn how to develop a piece of writing.

The problem was, in order to have something concrete to offer in the group, a student needed a fair amount of prior knowledge. When that knowledge was absent, no one in the small groups had anything to say. Comments, when they were offered, tended to be superficial and rarely moved beyond the surface level. Group work came to be seen by poorer students as irrelevant, and these students tended to skip the workshops.

Readings, when I used them in Comp I, had been primarily to spark discussion and provide a springboard to the writing assignments. However, readings I would have expected to generate class discussion for at least a class period went nowhere. "Reading to write," as Donald Murray calls it, drew a blank in the classroom. I found myself spending a week unlocking something I would have expected to last a class period or less. Out of frustration, I gave my Comp I students a test for reading comprehension and reading speed in the spring semester of 1991. Two sections and a total of 42 students were tested. The *Stanford Diagnostic Reading Test* (3rd Edition) was selected because it was readily available in DMACC's Assessment Center. The comprehension test results are shown in Figure 1 below. Only 40% of the students could read at the post high school (PHS) level. Approximately 64% of the students could read at the 11th grade level or above. These students are probably capable of comprehending college level reading material. Conversely, almost 22% read below the tenth grade level, one student as low as the third grade. The prospect for success in a college level composition class is dim for these students. Figure 2 shows a breakdown of reading speed by grade level.

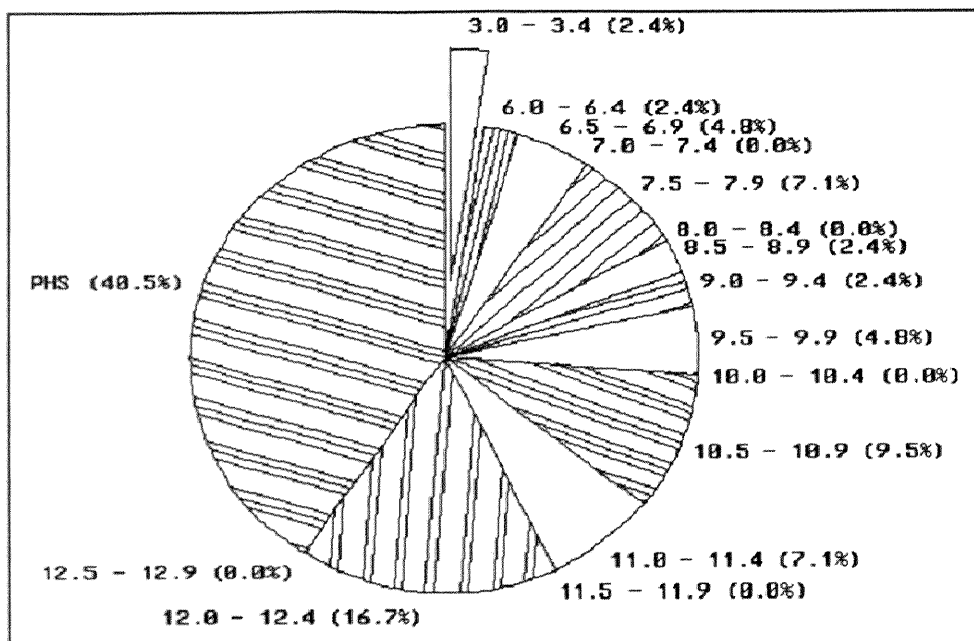


Figure 1 - READING COMPREHENSION PILOT STUDY
 Grade Equivalent - Year/Month
 (PHS = Post High School)

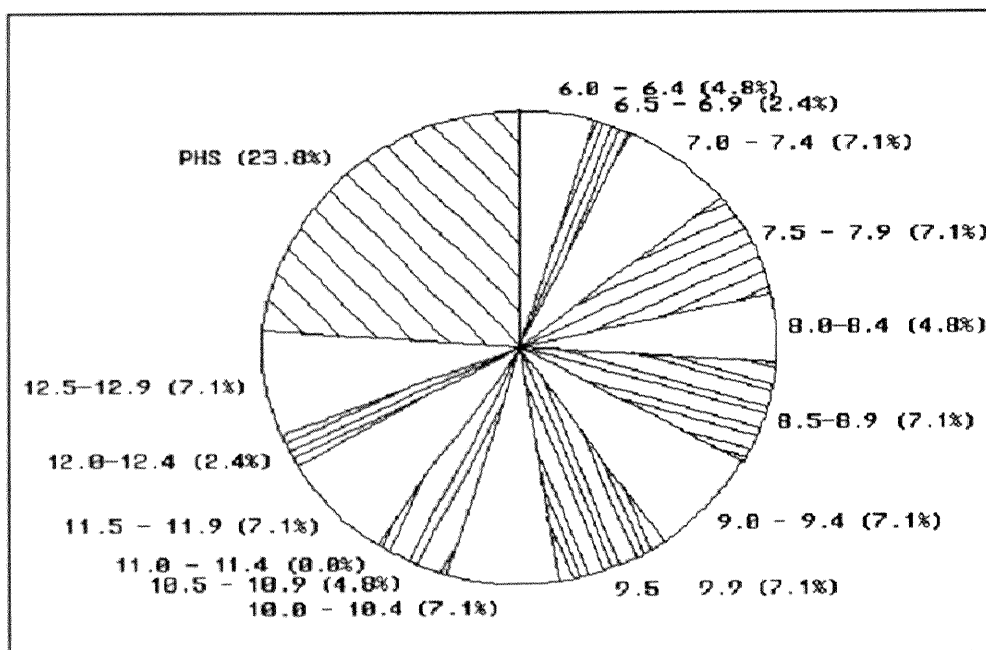


Figure 2 - READING SPEED PILOT STUDY
 Grade Equivalent - Year/Month
 PHS = Post High School

If anything, the slower reading speeds suggest problems reading for meaning and can be a significant factor in course performance. It takes them so long to read the words, any larger unit of meaning is lost. Students complained the readings were "boring" which usually translated into a lack of understanding. While the sample size was not large enough to generalize among the entire spectrum of Comp I students, it did suggest the frame on which this study is based and served as a pilot study. (Complete paired scores by student can be found in Appendix C.)

While a reader does not have to understand each word in order to get the gist of what is being read, a writer is accountable for every word. Viewed in this way, poor reading skills can be a major culprit behind poor writing. Additionally, 19 out of the 30 students (63%) in the pilot study who also took an ASSET placement exam scored below a 41, the cutoff for remedial reading. The wide range of reading scores in the pilot test and the generally poor writing in my DMACC Comp I classes prompted me to explore different approaches to the teaching of composition.

Specifically, what I was looking for was a way of addressing both reading and writing in an integrated fashion (something other than as just prose models). The text I was using, *Reading Critically, Writing Well*, claimed to be:

more than simply a collection of readings for a college writing course; our course throughout continues to be to teach students specific strategies for critical reading, thereby enabling them to analyze thoughtfully the readings in this text and in their other college courses. (vii)

The text introduced nine critical reading strategies (including, for example, previewing, annotating, summarizing, and outlining), and then prompted students to use these techniques to "read a type of discourse with a critical eye and then practice writing that same kind of discourse" (vii). Each chapter concludes with instruction concerning the "writing process for that particular genre -- from finding a topic to revising for readability" (viii).

The main thrust of this text was the kind of process methodology George Hillocks defines in *Research in Written Composition* as "natural process." According to Hillocks:

The natural process mode is characterized by (1) generalized objectives, e.g., to increase fluency and skill in writing; (2) free writing about whatever interests the students, either in a journal or as a way of "exploring the subject"; (3) writing for audiences of peers; (4) generally positive feedback from peers; (5) opportunities to revise and rework writing; and (6) high levels of interaction among students. (119)

The readings in this mode were writing prompts used as a way of "exploring the subject" and sparking class discussion, as well as directing the writing topics. The readings in *Reading Critically* were all relatively short, seldom running over six pages in length. Students were not asked to "imitate" the readings, nor were they presented to the class as prose models, something Hillocks would call "presentational." I did not feel that the ways in which reading and writing were integrated in this mode of instruction met the needs of my students.

What struck me as most promising in my search for a different pedagogy for teaching my students was the approach chronicled in David Bartholomae and Anthony Petrosky's *Facts, Artifacts, and Counterfacts*. Bartholomae and Petrosky make a completely different set of assumptions about reading and writing and the nature of what happens in the classroom. For one thing, they are describing at best a set of metaphors for reading and writing rather than descriptions or formulas for actual processes. Too often I have heard teachers refer to "process" as a thing and "the steps of the writing process" as absolute building blocks. In this schema, if students mastered the steps (usually in some kind of lock-step fashion) they would write better. Writing failure was seen as a failure to follow the steps correctly. Reading too was seen in a similar lock-step fashion. Failure meant readers did not look for main ideas or follow any systematic procedure for unlocking the reading.

For example, in *Reading Critically*, Axelrod and Cooper state, "the most fundamental

of all critical reading strategies is annotating" (12). They then go on to advocate this as a means of finding "key words, phrases or sentences" (12). This formulaic approach is mirrored later on at the end of each chapter where writing advice is dispensed as "Invention, "Drafting," and "Revising."

Bartholomae and Petrosky push against such notions. If, as shown above, writers proceed systematically, "teachers have offered as holy writ that writers begin with a 'controlling idea'" (10). The work of writing becomes simply illustration and expansion of this "controlling idea" and leads to a kind of celebration of the commonplace. Students translate this into such homilies as "Divorce is bad" and "Drinking and driving causes problems." Writers simply plug in the requisite explanatory material in order to illustrate the commonplace. There is no attempt to question the commonplace or to push against it. "As a consequence, it frustrates students who either do not feel the 'controlling' force of an idea or who are dissatisfied with it. And it frustrates teachers, who complain of well-formed essays that 'do nothing' or 'go nowhere'" (*Facts* 10).

One of the appeals of this pedagogy resides:

in the very image of control it takes for granted, one that defines a writer's authority as his ability to locate himself within the givens of our culture (including our academic culture) and that defines the work of the writer as the job of using set routines (examples, transitions and conclusions) to extend and justify the "truth" of what he has chosen to say. (*Facts* 10)

Bartholomae and Petrosky go on to say that this task is the writer's version of the reader's task in the classroom "where a reader finds a topic sentence or a controlling idea in a given text...and presents it in its own terms" (*Facts* 10). This only works if the "text" is that of our common culture and if students see themselves situated within it. Marginal students, or those who are for some reason "outside" this cultural vantage are stuck without cultural commonplaces. In "Inventing the University," Bartholomae says:

What our beginning students need to learn is to extend themselves, by successive approximations, into the commonplaces, set phrases, rituals and gestures, habits of mind, tricks of persuasion, obligatory conclusions and necessary connections that determine the "what might be said" and constitute knowledge within the various branches of our academic community. (146)

In *Facts*, what is offered is an "alternative pedagogy [which] would locate 'control' in readers or writers and in what they can do with the material before them" (10). What Bartholomae and Petrosky see as the pedagogy of the "controlling Idea" is not value neutral. "It offers a view of public life that excludes some and includes others. And it defines writing in a way that serves specific social and intellectual purposes" (11).

The minute Axelrod and Cooper in Chapter One of *Reading Critically* say "outlining adequately identifies the sequence of main ideas or events in all kinds of writing" (21), they are taking "main ideas" as things which are fixed in the text to be carefully excavated by enterprising readers.

More importantly, however, meaning becomes something external, something contained in a text (the way a can of peas contains peas) or something that exists out in the world (like a chair or a desk), rather than something that results when a reader or writer finds a language to make the presentation of meaning possible, a process that is at once an individual's concession to the beliefs of the community and an assertion of his own vision of possibility, of her territorial rights. (*Facts* 11)

The Axelrod and Cooper approach reduces reading to a series of activities which are dedicated to the idea that students can unlock a text if only they follow pre-defined patterns and strip mine the main ideas of a text. This denies the readers their own transactions with a text and favors an attempt to guess at a pre-determined meaning that belongs to someone else. That someone else is frequently the teacher who then uses textual meaning as a club to bludgeon the

students into seeing their readings as failures.

The kind of reading techniques found in *Reading Critically* imply, according to Bartholomae and Petrosky, that literacy becomes merely the acquisition of constituent skills. Students read and then using the appropriate techniques, choose topic sentences or other passages that relate main ideas. Class discussion becomes a kind of guessing game, where the students hope the teacher picks what they guess is the point.

Bartholomae and Petrosky go on to say that "the alarm about college students' low reading ability is misdirected if those problems are taken to be problems with the 'mechanics' of reading" (*Facts* 13). No amount of workbook activity or mechanical drill can substitute for work with specific texts and reconstructing meaning in useful ways. "Rather than leading students through exercises aimed at the mastery of constituent skills, we might allow students regular attempts at imagining what a reader might say and do in response to a full and demanding text" (*Facts* 13).

There is no question that my students need work with "full and demanding texts."

The skills approach, common in high schools and universities, make among other mistakes the simple one of failing to see that comprehending a paragraph in isolation is so very different from comprehending a whole text -- in the amount and nature of textual material to be processed and in the nature of a reader's involvement with the material -- to make it virtually impossible for one to stand for the other. (*Facts* 12)

However, the dynamics of an open access institution, the nature of the student population and the teacher load all conspire to push against using "full and demanding texts." Indeed, it pushes against the very climate of learning documented in *Facts, Artifacts and Counterfacts*. This project is an attempt to see what is possible to achieve under these circumstances and not kill the teacher in the process.

I designed a Composition I class based on the course documented in Bartholomae and

Petrosky's *Facts, Artifacts, and Counterfacts*. In the process, I have attempted to preserve the philosophy, integrity, and goals of the course while fitting it into a three hour format.

Bartholomae and Petrosky state:

Ours is not a course in study skills. We don't teach students how to find information in a textbook--to skim and scan and read topic sentences. We don't use workbooks; we use real books. Our assignments ask for something other than reports and summaries. Our students write drafts and revisions, not exercises; they work on semester-long projects, not the usual set pieces defined by discrete themes. (4)

The idea is to establish an intellectual climate of academic discourse in the classroom, one not beset by information processing and the regurgitation of empty information, but one of understanding.

We want students to compose a response to their reading (and in doing so, to learn to compose a reading) within the conventions of the highly conventional language of the university classroom. (*Facts* 5)

Bartholomae and Petrosky's class has a number of particular features:

1. Students study a single problem for the semester. This problem needs to be one within the immediate experience and knowledge of beginning students.
2. Students study this problem "using the basic methods of university inquiry: reading and writing, discussion and debate, research and inquiry, report and commentary" (*Facts* 30).
3. The readings and writings for the course are connected by a series of sequenced assignments.
4. Writing is taught primarily through the creation of drafts, revision and editing.
5. The written work in the reading portion of the class consists primarily of drafts, revisions and a reader's journal.

6. Class meetings "become workshops or proving grounds, where students learn to read and write in an academic setting" (*Facts* 30).

The key feature is the recursive nature of the task itself "students learn about reading and writing by learning to imagine and participate in a semester-long inquiry into a single subject" (*Facts* 31). The subject chosen for inquiry is not an academic discipline (like psychology might be, for example) but "a freshman's version of an academic discipline" (31). All of the assignments, the readings, the emerging specialized vocabulary and key terms arise out of the student's attempts to find a way of dealing with their common material.

As the semester progresses, the nature of the student's papers change. In the beginning, these papers focus on their own experience and then they are asked to draw conclusions about their experiences. While writing, they are also reading fictional and autobiographical accounts of young adult experiences (*Facts* 32).

The purposes of the opening assignments, then, is to engage students in a process whereby they discover academic discourse from the inside. They have to learn to define a subject, to make decisions about significance, utility and authority, and to assume the burden of developing working concepts and a specialized vocabulary. (*Facts* 36)

The centerpiece assignment is a long autobiographical essay drawing upon the earlier assignments and dealing with significant personal change or development. This assignment is then collected, duplicated and given back to the class to become source material for the final assignment. The readings and writings are then linked as the students are asked to "reconsider the autobiographies using the language and methods of these [the assigned books] professional studies" (*Facts* 37). They begin to see how a professional's ideas fit into their own project.

They can only approximate the work of professional academics; they can only try on the role of the psychologist or anthropologist or sociologist. They will not "get" the canonical interpretations preserved by the disciplines, nor will invent

that work on their own. But they will learn something about what it means to study a subject or to carry out a project. (*Facts* 38)

The class I have constructed, however, differs from the class outlined in *Facts* in a number of significant ways. Composition I (Engl 117) at DMACC is a three semester hour course, while the seminar presented in *Facts* is a six semester hour course. DMACC has a lid of twenty five in a writing class while the seminar in *Facts* limits the class size to fifteen and was team-taught, providing a student teacher ratio of 1/7.5. Six books were assigned in my class instead of twelve and the writing assignments were similarly reduced in number. A journal was still a feature of the class, as were essay exams. This class is referred to as the experimental class. A course syllabus is in Appendix B.

In the control class, assignments were discrete, that is, they were not linked thematically the way they were in the *Facts*-inspired course. Readings were used in the control class; however, as stated earlier, they were used as writing prompts and as ways to stimulate discussion on a given topic. They were not integrated thematically or linked in any other way, nor were they used as examples of various "modes" of writings. By responding to the readings, students were ultimately being directed to find topics for their papers. Class activities, in addition to discussing the readings, revolved around the steps of the writing process. Time was spent on invention, drafting and revision activities. A course syllabus can be found in Appendix A.

Four sections of Comp I (two Fall '91 and two Spring '92) used the *Facts* based course. Each started with twenty five students for a total experimental sample of 100. Two sections of Comp I (one Fall '91 and one Spring '92) used the "natural process" approach for a total control sample of fifty.

Every attempt has been made to control all of the variables except mode of instruction, the item under investigation. The difference in mode of instruction relates to the role of the instructor and the structure of the learning activities. While this study may not be controlled

enough to meet the stringent standards Hillocks imposed in *Research on Written Composition* (where over 80% of the studies examined [more than 440] were rejected because of their failure to insure validity and reliability) it can serve as a beginning, pointing direction for future research.

Because of DMACC's mission as an open enrollment community college, the mode of instruction in writing classes is a concern. The diverse nature of the student population makes instruction in composition problematic. Nationally, over 50% of all first time freshmen begin their studies at a two year college (Siedman 5). The same holds true in Iowa (Siebert 4B). Since Hillock's "natural process" mode is a popular and widely used approach to teaching composition at DMACC, a determination needs to be made of the effectiveness of this approach in relation to current reading/writing theory and in this academic setting.

SECTION I

Over the past thirty years, the community college has been at the forefront of the movement from selective to mass higher education. Howard London calls this movement a "radical structural change" (xii). Along with this movement has come a change in admission standards. Richard Richardson says, "because of declining numbers of students of traditional college age and the postsecondary system's commitment to unending growth, many comprehensive public colleges and universities, as well as less visible private colleges, are on the verge of open access" (1). Community colleges have become the prototypical open access institutions.

Open access also fosters a commitment to serve a population which has been variously characterized as remedial, developmental or underprepared because of their academic records, scores on standardized tests, or both. "The developmental function of community colleges is becoming increasingly important as larger percentages of the student body lack the skills formerly associated with college course work" (Richardson, Fisk & Okun 7). Clifford

Adelman, in reporting results from the National Longitudinal Study of the High School Class of 1972 (which involved 22,652 students) adds:

The population using community colleges was more representative of the Class of '72 than those who either did not continue their education at all or who continued it only at 4-year colleges. For minority students (principally Hispanics), students from low and (particularly) moderate socioeconomic backgrounds, students who served in the military, students from the mid-ranks of their high school classes, and students from the lower and mid-ranks of the SAT/ACT population, the percentages attending community colleges were all higher than in the groups not continuing their education or continuing at 4-year colleges. (vi)

Des Moines Area Community College (DMACC), as an open access institution, has not escaped the problems of students with widely varying backgrounds, skills or abilities documented by Richardson, et al, London, or Adelman. Certainly it is imperative to determine the best way to teach composition students in this academic climate. To illustrate the range of student ability, the ACT English score in one of the classes involved in this study ranged from a high of twenty nine to a low of three. This can be compared to an institution composite score of 19.4 and a national ACT composite score of 20.6 on a 1 to 36 point scale.

By talking with my colleagues and examining the course syllabi collected by the department, I determined that "process," or what George Hillocks would call the "natural process" approach, was the dominant mode of teaching writing on the Ankeny campus of DMACC. This study is an attempt to measure any differences between two modes of instruction. One method, a "natural process" mode of instruction, representing the dominant mode of instruction at DMACC and the other, a reading intensive experimental approach based on *Facts, Artifacts and Counterfacts*. In a classroom serving a student population that has significant problems reading, teaching out of this schema presents a formidable challenge.

One of the problems in course design is the nature of the course load in community colleges. The design of these institutions as primarily teaching institutions has led to a divorce between theory and practice in the community college. This has led to what Howard Tinberg calls "a kind of ghettoization of 'practitioners' and a discrediting of what they do" (37). He continues by saying, "The low esteem with which classroom instruction is held among theorists and scholars in the field is the most serious problem confronting composition today" (38). Perhaps to observe and report what happens in the classroom is a way of reclaiming it and merging theory and practice in a positive way.

An important point in the process of connecting theory and practice is made by Stephen North in *The Making of Knowledge in Composition*:

Working from my own experience, for instance, I would guess that for a full-load classroom teacher at the college level, handling something in the range of 120 students in three meetings per week, practice qualifies as inquiry less than ten percent of the time. The sheer logistics of this kind of teaching throw one back upon routine and ritual: a limited range of admissible situations to be met with a limited set of strategies. Under such circumstances teaching is likely to become, at best, a craft--the ability to turn out a relatively high quality, albeit mostly uniform, product; and at worst, hack work, the rote production of work that is uniform only in its shoddiness. The time and energy required to respond to practice as inquiry are devoured by the impossible numbers. (34)

A grave disservice is being done to the majority of students in higher education who begin their college education at a two year college. Even in *Teaching English in the Two Year College* only 33% of the 250 submissions in 1988 were from two-year college instructors (Koeppel 188). The very people who would be best at determining what works in the classroom are shut out of the discussion by an onerous load. Certainly the data collected for this study and the data concerning the background and characteristics of the participants can

help in identifying appropriate instructional methods for community college students.

SECTION II

The rise of open enrollment community colleges since 1965 has changed the higher education landscape. (Des Moines Area Community College itself is twenty five years old.) According to Dr. Alan Siedman, the Director of Admissions for Westchester Community College (SUNY), "Indeed, 2.3 million, or 51%, of all first time freshmen were enrolled at two-year colleges in fall 1985" (5).

The open door admission policies of community colleges in general and Des Moines Area Community College in particular, have resulted in the admission of students with a wide variety of academic backgrounds and experiences. Siedman says:

...the community college student is different than the student who attends the four year college. According to the *Community College Fact Book*, community college students begin their postsecondary education with lower levels of academic achievement. Only 9 percent of high school seniors with an A average attend community colleges in the first year after graduation; in contrast, 44 percent of these students attend public four-year colleges, and 27 percent attend private four-year colleges. Conversely, community colleges enroll 11 percent of high school seniors with a D average, while four-year colleges enroll less than 1 percent. (5)

Siedman continues by saying that more community college students enroll part time (63% to 30%), more hold down jobs and more are beginning their education at the community college each year (5). According to Mark Siebert in *The Des Moines Sunday Register*, on December 22, 1991:

Enrollment has risen at the [community] colleges in the past decade, from 35,483 in 1980 to 52,259 in 1991, an increase of 47 percent. Today, half of the freshmen and sophomores in Iowa colleges and universities are at community

colleges. (4B)

This increase in enrollment is noted in a DMACC Sciences & Humanities monthly report (1/92) prepared by the Dean, Burgess Shriver: "So far we are up 13% over one year ago. More dramatically, we are up 45% since the Spring of '88." Sciences & Humanities students on the Ankeny campus have gone from 3,482 in 1988 to 5,050 in 1992. A distribution of this enrollment reveals English accounts for 16.4% of the total, making it the largest single area (Shriver 1/92).

More and more of these students are coming to DMACC either under prepared or minimally prepared. DMACC's Assessment Center reports that 50% of the students taking an ASSET placement test required developmental reading, 50% required developmental writing and 60% required developmental math. All full time students are required to take the test and in 1991 there were 1,146 students tested. With DMACC's version of open enrollment, however, these students are not required to take developmental courses and routinely enter Composition I classes. The net result too often is a class which bores the good students and simply frustrates the students who lack the requisite skills to succeed in a college level composition class.

Patricia Bizzell in the Preface to *A Sourcebook for Basic Writing Teachers* says:

If basic writers need academic cultural literacy in order to achieve full participation in the academic community, then a way must be found to give students access to this knowledge while at the same time encouraging some critical distance from it. (vi)

DMACC students enter college with a wide variety of backgrounds and experiences. Not all of them have the credentials, skills and background experience necessary for them to succeed at the college level. The *Facts* based experimental Comp I class is an attempt to provide some of the skills necessary to allow full participation in the academic community. These students are "basic" not only in the way that Bizzell is speaking, but also in the sense of Mina

Shaughnessy in *Errors and Expectations* when she says:

Basic writing students write the way they do, not because they are slow or non-verbal, indifferent or incapable of academic excellence, but because they are beginners and like all beginners, learn by making mistakes. (5)

This project then, is an attempt to meet the needs of these open enrollment students. The experimental course based on David Bartholomae and Anthony Petrosky's *Facts, Artifacts, and Counterfacts* is intended to challenge the good students and empower all of the students through a reading-intensive seminar style composition class.

SECTION III: PROJECT DESCRIPTION

Statement of the Problem

This study will determine if open enrollment Comp I DMACC students taught by a Bartholomae and Petrosky *Facts, Artifacts, and Counterfacts* inspired approach would:

1. Write more fluently (as measured holistically or by computer analysis, or both) than those taught by a "natural process" approach. (As defined by George Hillocks in *Research on Written Composition*.)
2. Revise for more than minor text changes or surface features.
3. Attend class more frequently or have lower attrition rates than those taught by a "natural process" mode.
4. Reduce their level of writing apprehension more than those students taught by a "natural process" approach.

In order to make a decision on which mode of instruction might be more appropriate for the students in my DMACC Comp I classes, I need to address the characteristics which I feel have an impact on a student's performance. Certainly, Bartholomae and Petrosky make no claims about the course identified in *Facts* being better or worse than a course operating with a different set of organizing principles or assumptions about reading and writing. They make

no claims concerning outcome assessments of their classes. However, as a community college instructor, I need to be able make a decision based on some measures of student performance.

The course outcomes Bartholomae and Petrosky focus on relate to enabling students to define their roles as readers and writers and empower them to engage in the language and methods of the university. They state:

We are offering students, at the end of the term, a way of seeing themselves at work within the institutional structures that make their work possible. What we are offering them is not an affirmation of a person, free and self-created, but an image of a person who is made possible through her work, work that takes place both within and against the languages that surrounds and defines her. (*Facts* 40)

I am theorizing that as a result of taking a *Facts*-based approach, I can produce students who will write significantly different than those using a "natural process" approach. I am attempting to measure whether the perception of this writing will be any different than that being produced by a "natural process" approach. It will attempt to assess whether holistic measures can be used to measure the differences between the two courses. Is a *Facts* based course even hospitable to holistic measures? Certainly the conceptual framework of the two courses is different which would indicate potential problems with subjective measures. Additionally, I need to determine if writing fluency is affected by these approaches.

One of the functions of the *Facts* based assignments is to get students to re-see their experiences and view the writings as ways to enlarge their understanding of their personal experience. They are invited to do this with the same kind of critical understanding they were able to achieve with their analysis of the characters in the assigned texts (*I Know Why the Caged Bird Sings* or *The Catcher in the Rye*, for example). Nicholas Cole says that the assignments in the *Facts* course are "...persistently recursive, looping back to reengage previous readings or discussion, reviewing experience written about earlier in light of fresh theorizing" (*Facts* 169).

Will these students revise any differently than the students in the control course? Cole goes on to say:

Much of the students' willingness to do major rewriting depends, as I have argued, on the rhetorical and epistemic contexts of the course: the community of readers and writers in the class, the design and sequencing of assignments, and so on. Even with these incentives and supports, revision will not happen unless it is asked for, by name, as a regular part of the writing process. (*Facts* 195)

This study will attempt to assess this claim and determine whether one group or the other does, in fact, revise for more than surface features or some kind of localized change.

The remaining items, attendance, attrition and writing apprehension are not so much Bartholomae and Petrosky's concerns as they are mine. Because of DMACC's version of "open access," and because there are no enforced prerequisite or ability standards, there are students taking Comp I who are justifiably apprehensive about their writing ability and their ability to pass the class. Additionally, these same students frequently have poor attendance patterns which result in high course attrition rates. A course design for implementation in a community college setting must address these issues without diluting the course content or lowering expectations for performance.

Hypotheses

For this study, the following seven null hypotheses were tested at the .05 level of significance.

- H₀1 There will be no difference between the holistic scores of Comp 1 student writers taught by the *Facts* inspired mode and those taught by the "natural process" mode.
- H₀2 There will be no difference between the holistic score gain of Comp 1 student writers taught by the *Facts* inspired mode and those taught by the "natural process" mode.

- H₀3 There will be no difference in the writing fluency of those students taught by the *Facts* inspired mode and those taught by the "natural process" mode.
- H₀4 There will be no difference in the revision of assignments by those taught by the *Facts* inspired mode and those taught by the "natural process" mode.
- H₀5 There will be no difference in the number of absences between those students taught by the *Facts* inspired mode and those taught by the "natural process" mode.
- H₀6 There will be no difference in attrition between those students taught by the *Facts* inspired mode and those taught by the "natural process" mode.
- H₀7 There will be no difference in writing apprehension levels between students taught by the *Facts* inspired mode and those taught by the "natural process" mode.

Methodology

Sample Selection

In the fall semester of 1991 three sections of English 117, Composition I, participated in the study and in the spring semester of 1992, an additional three sections of Comp I participated. All sections were daytime sections located on the Ankeny (main) campus of Des Moines Area Community College, Ankeny, Iowa. There was an aggregate total of 100 students initially in the four experimental sections and there was an aggregate total of 50 students initially in the control sections. The classes were randomly chosen by the students and no attempt was made to control who might enter the classes.

Method

All sections in the study were three hour semester classes taught by the same instructor. One section each semester was designated a control section and taught with Hillock's "natural process" approach, as identified in *Research on Written Composition*. Two of the sections each

semester were designated experimental classes and taught using an approach based on the class documented in Bartholomae and Petrosky's *Facts, Artifacts, and Counterfacts*. (A more complete discussion of each approach can be found in Chapter III.)

Each class wrote the same number of revised essays. Since Myers (1985), White (1985), and Charles Cooper suggest that more than the first and last sample be collected if the study is to be a semester in duration, the first, last and a middle assignment were collected to measure growth over time. "We must have at least two pieces of a student's writing, preferably written on different days; and we must have at least two independent ratings of each piece" (Charles Cooper 19).

Evaluation

The question of evaluation is one that needs to be carefully considered in the project design. Teachers in the classroom are not afforded the luxury of a laboratory with conditions strictly controlled. The classroom places constraints upon the type of data obtainable and as a result, teachers end up with a less than ideal experimental design. Eash, Talmadge and Walberg suggest "obtaining pretest and posttest data, employing multiple treatments for comparisons with traditional treatment and comparisons among the treatments, and using the class rather than the individual student as the unit of study" (134). By doing so, it is possible to "establish a data base for making decisions on the basis of facts rather than ideological quibbling" (134).

In selecting the methods of evaluation, the following principles were employed:

1. Multiple writing samples were collected in order to build a profile over the course of the semester.
2. The measures selected are qualitative as well as quantitative in order to reduce any problems associated with subjectivity or bias.
3. Where possible, pre-test and post-test measures were employed.

4. The focus of the measures should reflect the aims of the class.

According to Cooper and Odell:

In devising ways to measure students' growth in writing, we continually struggle with two problems: making judgments that are reliable, that we can reasonably assume are not idiosyncratic; and making judgments that are valid, that provide significant information about the writing we are dealing with. (*Evaluating 2*)

Holistic scoring is the measure that they propose to solve both of those problems. This was the measure selected for H₀1 and H₀2.

To measure differences in writing ability, each writing assignment, both drafts and final papers, were collected and copied before being commented upon or graded and returned by the instructor. The ungraded, photocopied writings were filed until the end of the semester, at which point they were prepared, logged and scored holistically. The scoring method followed that of the Educational Testing Service (ETS) (Diederich 1974, Charles Cooper, Myers 1985, White 1985) and of the National Writing Project (Myers 1985).

A total of 659 writing samples were collected from the English 117 (Comp I) students. There are no "Honors" sections at DMACC and no Basic Writing or Writing Skills Review papers were used to skew the population. The writing range of the sample, therefore, is typical of that at DMACC and represents a normal distribution of Comp I papers.

All holistic scorers went through a one hour training session conducted by James Stick, Chairman of Humanities at DMACC, who has scored for ACT in Iowa City. Sample papers representing each number on the five point scale of the scoring rubric were available to the scorers for use in establishing what qualities constitute particular ratings. This process, according to Charles Cooper, White (1985), and Myers (1985), is what keeps the raters consistent with the scoring rubric and with each other.

At the end of each semester, there was a scoring session and all of the papers were scored. Prior to the session, the papers, with names, dates and section numbers removed, were

logged, coded and mixed. Each scorer was given a packet of fifteen papers. All scorers teach English at DMACC and have at least a masters degree in English.

A modified version of the Diederich (1974) scale was used for holistic scoring (See Appendix). The scoring rubric covers organization and development, illustration of key ideas, facility in language use, and surface features (mechanics, spelling, usage, sentence structure).

According to Charles Cooper:

When raters are from similar backgrounds and when they are trained with a holistic scoring guide—either one they borrow or devise for themselves on the spot—they can achieve nearly perfect agreement in choosing the better of a pair of essays; and they can achieve scoring reliabilities in the high eighties and low nineties on their summed scores from multiple pieces of a student's writing. (19)

During the scoring session, each paper was read independently and scored on a separate sheet. The scoring rubric discussed above was employed (See Appendix C for a complete description). If the scores were different by more than one, they went to a third reader and the difference resolved.

Once the data was collected, it was entered into a database which included a number of other salient features. *Lotus 123* was used to calculate arithmetic means, standard deviations and t-Distributions. This analysis was used to determine if there were any scoring gains from beginning to end of the semester for both H₀1 and H₀2.

According to Miles Myers in *The Teacher Researcher*, focusing on fluency is focusing on the ability to "process automatically, thereby releasing attention for organizing larger blocks of meaning" (74). Myers also mentions unit size as one way of measuring fluency. Other researchers, including Chetham (1989) and Reid and Findlay (1986) also utilize word counts.

Writing fluency (for H₀3) was determined by converting all of the writing samples, both drafts and final assignments, into computer text files using an optical scanner and *ReadRight* optical character recognition software and then analyzing the surface features using a style

checker. The program, *Grammatik 5*, distinguishes between morphological (word formation) errors (bought, buyed) and other spelling errors (transposed letters, homonyms, similar words, and split words). In addition, *Grammatik 5* uses three readability formulas: the Flesch Reading Ease, the Flesch-Kincaid Grade Level formula, and Gunning's Fog Index. The readability measure is one way to determine the effectiveness of a piece of writing. Six measures generated by *Grammatik V* were used to document changes and make comparisons between control and experimental groups. The measures used in the study were: word count, Flesch-Kincaid Grade Level, Flesch Reading Ease, average sentence length, average word length, and the average paragraph length (in sentences). T-Distribution tests were used to determine the significance of each of these measures at the .05 level.

Revision analysis (for H_{04}) using *DocuComp II* determined whether a text revision was meaningful or superficial. Two text files were compared and the differences reported. Additionally, t-Distribution tests were used to determine significance at the .05 level. The following categories were reported: insertions, deletions, replacements, moves, and changes in moved text. *DocuComp II* generated a composite document which identified all changes and included a summary report with information about the compared files and the comparison results. A data sheet was created listing the holistic scores, the six *Grammatik* measures, and the *DocuComp* categories. By assessing a summary of all changes generated by these measures, a determination of the significance of the revision effort for each assignment was made. (A fuller description of the decision process can be found in Chapter Four).

The number of absences was entered into the *Lotus 123* database, as was attrition. The differences were measured to test H_{05} and H_{06} , determining any significant differences between the experimental and control groups.

The t-Distribution test for independent samples was also used to test H_{05} , to determine any difference in absences between the experimental and control groups at the .05 level of significance. The attrition rate documented for H_{06} was also correlated with departmental

figures for the same period.

The Daly-Miller test of Writing Apprehension (1975) was used to establish the degree of student apprehension both before and after the class. "A positive attitude about writing [low apprehension] is associated with, and may even be a critical precursor of, the successful development and maintenance of writing skills" (Daly 44). To use Daly-Miller as a test of H_0 , the test was administered the first day of class and again at the end. The pre and post-course tests were analyzed with a t-Distribution test to determine any differences at the .05 level of significance between the experimental and control groups.

The idea behind all of this is to evaluate the effectiveness of two different modes of instruction. Questions concerning assessment remain: Do these measures reflect the aims of the classroom? When the underlying pedagogies are different can the assessment principles be the same? Is it appropriate to look at the writings produced by these classes the same way?

As outcomes, the writings produced by the control and experimental classes represent writings over time. At the heart of this is the relationship between assessment and the creation of the conditions under which change in writing is apt to occur. The measures were considered with care and the outcomes should honestly assess any differences between the two instructional modes.

Limitations

In order to determine the nature of the population served by Composition I students at DMACC, a *Stanford Diagnostic Reading Test* (3rd Edition) was administered to all six Comp I sections involved in the study (three Fall '91 and three Spring '92), and sixteen additional Fall '91 Comp I sections. Overall, approximately 550 students were tested for reading comprehension and reading speed. The SDRT data provides baseline information on the nature of the reading ability of DMACC Comp I students. Collection of this data was for background purposes and to help define the population. No post-semester reading tests were administered

to the non-study sections and any claim of reading improvement is outside the scope of this study. The *Stanford Test* was used because it is the test administered by DMACC's Assessment Center and the equipment and software necessary to score and interpret the test were readily available. All students involved have signed permission forms for participation, providing individual identities are not disclosed.

Definition of Key Terms

Key terms, as they are used throughout this study, are defined as follows:

BASIC WRITERS

The term "basic Writer" is slippery at best and a meaningless generality at worst.

The term "basic writing" and "basic writer" have become well-established in the lexicon of writing. Calling students "basic writers" implies that they are writers who will eventually succeed in becoming more skilled and more accomplished with appropriate specialized instruction. Thus the notion of "basic writing" seems connotatively and denotatively more acceptable than such earlier appellations as "bonehead English" or even the seemingly less pejorative concept of "remedial writing." (Minot & Gamble 116-7)

According to *Indicators of Education Status and Trends* (January 1985),

Sixteen percent of college freshmen are enrolled in remedial reading, 21 percent are in remedial writing, and 25 percent are in remedial math....82 percent of higher education institutions with first-year programs offered remedial courses in reading, writing, or math in 1984. Of these 63% had an enrollment increase of 10 percent or more, 33 percent had a relatively stable remedial enrollment, and only 4 percent had decreases of 10 percent or more. (15)

Institutionally, two year courses had higher percentages of freshmen enrolled in remedial courses:

Table 1

Freshmen Remedial Course Enrollment

	READING	WRITING	MATH
2 YEAR	19%	23%	28%
4 YEAR	12%	17%	19%

(Indicators 15)

One school's "basic" writing student may be another's regular or even advanced student. Judy Cheatham defines them most succinctly as "students who have low test scores, low family incomes, and high absentee and attrition rates...they lack command of written language, [and] they lack self-confidence in writing situations" (18). Using this criteria, the average DMACC Comp I student can be defined as "basic."

This is not to be reductive, or to oversimplify a great variety of people with a wide variety of cognitive styles, levels of development, emotional characteristics (especially apprehension), or cultural or social expectations. The usefulness of a concept, or definition, however, hinges on an established set of shared characteristics.

Holistic Scoring

According to Edward White in *Teaching and Assessing Writing*:

Holistic scoring, process research, and literary theory have developed along parallel paths during the last fifteen years, each stressing the rediscovery of the functioning human being behind texts and each rejecting more restrictive ways of thinking about texts. Thus holistic scoring, with its emphasis on evaluation and response to student writing as a unit or subscores or separate aspects, presents itself in opposition to multiple-choice testing on the one hand and

analytic approaches to writing on the other. (18-19)

The early development of holistic scoring was under the auspices of the Educational Testing Service (ETS). Paul Diederich, a Senior Research Associate at ETS and author of *Measuring Growth in English*, refers to holistic grading as "what is called 'rating on general impression.' It consists of giving a single grade or score to each essay rather than a number of ratings on various qualities" (100).

The rater reads the writing and then scores it quickly, or impressionistically and then assigns it a letter or a number grade. When done after a period of training, high levels of consistency can occur. Charles Cooper reports reliability as low as .30 before training and as high as .81 to .95 after training (18-19). Raters use a scoring guide (sometimes called a "rubric") which consists of direct statements of descriptors (or traits) of papers at different points on the scoring scale.

t-DISTRIBUTIONS

The t-distributions (also called t-tests) are identified by degrees of freedom (df) values. "In an analysis, the degrees of freedom are the number of ways the data are free to vary. Operationally, degrees of freedom are determined by subtracting the number of restrictions placed on the data from the number of scores" (Wiersma 345). One test for which this kind of sample applies is the difference between the means of two independent samples. All of the class differences and assignment differences fall into this category.

Organization of the Study

This dissertation is organized as follows: Chapter One introduces the study. Chapter Two contains a review of relevant literature and provides theoretical support for the comparison. Chapter Three describes the methods, instruments, and procedures for gathering and analyzing data. Chapter Four presents the results and findings. Chapter Five discusses the results and draws implications from it.

CHAPTER TWO

REVIEW OF PERTINENT LITERATURE

Introduction

A review of the current state of research in writing theory, reading theory, and basic writing instruction provides a rationale for components in the modes of instruction and a foundation for a discussion of the study's results. The literature review also adds insight into the difficulty of defining "process" instruction, "epistemic" instruction and even "basic writing." Before the actual review, however, a review of the community college movement and student answers the following questions:

1. What is the role of the community college in higher education?
2. What is the nature of the institution?
3. What is the nature of the student population?
4. Are the students in the study representative?

The History and Role of the Community College

Kingsley Amis in *Academic Values and Mass Education* dismissed British university expansion with "More means worse" (Riesman, et al. xiv). In 1960, before the explosion of two year colleges in 1965, Burton Clark sounded like an American Kingsley Amis by maintaining the two year college played a "cooling out" function by taking any and all students and tracking them out of the mainstream of social mobility in the United States (Clark 1960a; 1960b).

Christine Brooks-Leonard says "Two-year colleges began their history as a means of delivering universities from the burden of teaching general education to adolescents" (57). Harvey Neufeldt comments by noting revisionist scholars "emphasizing its [the two-year college]

role in providing people to 'occupy skilled but powerless positions in the corporate economy'" (61).

The idea of an institution designed to be open to all was a perfect fit for the "Great Society" decade of the sixties. Adelman reports:

When the Higher Education Act was passed in 1965, there were 654 2-year colleges in the United States, 30% of the total number of institutions of higher education. Two decades later, there were 1,350 2-year colleges, constituting 40% of all institutions of higher education. (1)

The concept of open door admission was a noble one, but problems became evident. "By mid decade [1960s], however, the disparities between concept and practice had become evident. The first wave of criticism focused on the high drop-out rates of underprepared students, suggesting that the open-door should be renamed the revolving door" (Richardson, Fisk & Okun x).

Adelman, noting the rapid rise of the two-year college, disputes the Clark (1960a & 1960b) notion that the two-year colleges track people out of the mainstream and instead claims "The people who attend [the two-year college] may, in fact, define the mainstream" (1).

Historically, providing the first two years of college and the transfer function (Brooks-Leonard 1991; Almeida 1991; Dougherty 1991) was the first mission. In 1892, President William R. Harper of the University of Chicago officially separated the first and last two years of study into the "Academic College" and the "University College." "Four years later these titles were changes to 'junior college' and 'senior college'-perhaps the first use of the terms" (Thornton 48). Harper also influenced the founding of the oldest public junior college, Joliet Junior College, in 1901.

The concept of both providing the first two years of baccalaureate education and terminal or semiprofessional education were well established by the time the American Association of Junior Colleges was established in 1920 (Thornton 47). "The transfer function remained the

dominant purpose, as measured by student interests and number of faculty involved, until the early seventies, when it was supplanted by vocational education..." (Richardson, Fisk & Okun 6).

Richardson, et al., in their description of vocational programs, relate:

traditional college literacy was downplayed in order to provide efficient, streamlined preparation in job-specific competencies. To make instruction accessible to as many students as possible, community colleges bypass traditional forms of reading and writing by using alternative instructional techniques and technology. (7)

Kevin Dougherty maintains this has an adverse affect on the transfer student:

...the obstacles baccalaureate aspirants encounter in the community college are rooted in the very structure of the community college as a vocationally oriented, two-year commuter institution that is separate from the four-year colleges to which its baccalaureate aspirants must eventually transfer. (313)

Brooks-Leonard points out that only 12 to 13% of the total community college population transfer. "As a result, two-year colleges have become centers of community-based education, career training, remedial education, and distance learning" (57). The impact of these students who are perhaps less concerned with developing the skills associated with traditional degree programs (like reading and writing) has had a powerful impact in defining collegiate norms.

In addition, a remedial function has emerged (Moore 1976; Richardson, Fisk & Okun 1983; Almeida 1991; Dougherty 1991).

This group is comprised of a large number of underprepared developmental students who possess low abilities in reading, mathematics and other learning skills. These are students, who for a variety of reasons (lack of motivation, poor secondary school attendance, disinterest, inadequate programs, poor teachers, or reading or learning disabilities, for example), missed out on much of the

academics that prepare people for postsecondary schooling and/or the workforce.
(Almeida 29)

Perhaps the most comprehensive study of community college students is Adelman's analysis of the National Longitudinal Survey of the High School Class of 1972 (NLS-72). He reports "well over half the community college attendees had come and gone before they were 22, but 26% (and a slightly higher percentage were women) were enrolled at some time between the ages of 25 and 30" (10). The idea of the community college student being older is not necessarily the case. "It may very well be that the community colleges serve significant numbers of 'older' students [the archetypal divorced, 28 year old mother of two], but if so, a large proportion appear to be enrolled in non-credit or continuing education programs" (10). Adelman points out that "80% entered within 18 months of high school graduation" (12). The later in life one entered the community college, the more incidental the use.

Additionally, those who attained the Associate's degree brought higher ACT/SAT scores, class ranks, and were better prepared academically than those who did not (Adelman 17). The largest group of community college students, approximately 75%, constitute what Grubb (1991) calls "milling around." Adelman adds, "While for some, 'milling around' constitutes a de facto completion of high school, for others there is no such goal. And when there are no goals, it is easier to disengage" (17). The second pattern involves students who take courses they think they need for the labor market. The credential is not the concern, the knowledge gained is the point. "Indeed, the NLS-72 students who attended community college demonstrated that learning without the currency of credentials drives us more than we think" (Adelman 18).

The Iowa General Assembly passed the basic legislation by which a statewide system of community colleges could be developed in 1965 (Newsham 160). It also mandated that an area community college could not exist apart from a vocational-technical school. Out of this legislation came the present Iowa network of area community colleges.

This Iowa network of community colleges is now responsible for educating over half of the freshmen in the state (Siebert 1991), correlating with the national freshman population (Siedman 1991) who begin their studies at a community college (as indicated in Chapter One). Determining whether a reading-based composition course produces better writing for this population, therefore, is significant.

As Adelman suggests, the prototypical community college student may be less credential driven than bent on taking "practical" courses. However, students frequently perceive writing courses as having little intrinsic value. Writing is seen not as an end in itself, but simply a way to pass a psych course or a way to prepare for some future job. This student emphasis on "practicality" is mirrored by a society that is making increasing demands on educators to solve a perceived "literacy crisis" through courses like composition. The demand, however, has not been made for an increase in literature courses, or for that matter, history or philosophy courses.

Learning theory has demonstrated that language is the foundation of all learning, the mechanisms by which people create their representations of the world. Behind a theory of using expressive discourse lies the belief that people learn to construct and revise this representation by using all the resources of the language, by reading, writing, speaking, and listening. (Ronald 237)

Part of a strategy of integrating these activities in a meaningful way is helping students arrive at a sense of themselves as readers and writers. But who are these students?

In order to profile the students in the study, the following information was obtained: age, sex, high school location and graduation date, high school GPA, high school class rank, full or part time college student, and the nature of any financial aid. The Appendix has a master compilation for each section. Not all students registered for a course, especially part time students, have a student file and some files examined were incomplete. Missing data is noted in the compilation (see Appendix D).

Information was available on roughly 60% of the students in the study, providing enough information to draw conclusions about the study population and generalize to the whole population. The mean high school GPA was 2.384 on a four point scale (A=4) and the mean high school class rank was 57.14%, meaning the average student in the study graduated in the lower half of his/her graduating class. Significantly, using 50% as a cutoff, only 29% of the students graduated in the upper halves of their respective classes. Class rank information is graphed below:

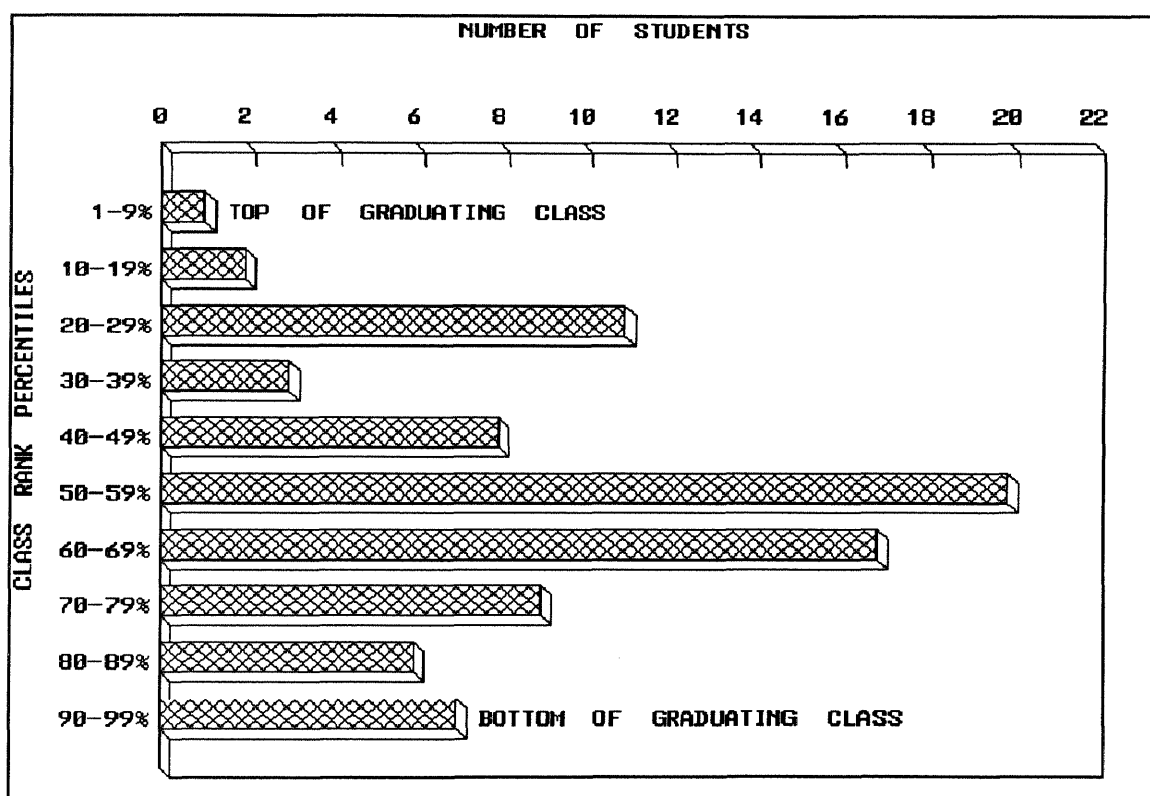


FIGURE 3 - CLASS RANK

The average age is 22.01, though this figure is misleading. A more accurate representation is the mode age of 19, representing 29.25% of the population, followed by 20, representing 27.89%, and are the largest categories. Eighty five students (65.89%) graduated from high school in 1991 and another twelve (9.30%) graduated in 1990, making these the

largest figures represented. This information correlates with Adelman's finding that 80% of community college students enroll within eighteen months of high school graduation (12).

An analysis of where the study population attended high school reveals twelve students obtained GEDs, tying with Southeast Polk High School as the most represented category and another four attended Des Moines' Alternative High School. The GEDs and Des Moines Alternative High students together represent 11% of the student sample. This small but significant subset indicates a potential population lacking in traditional academic socialization. These alternative students, along with those who graduated at the bottom of their respective classes, are probably the ones most likely to encounter problems with writing, writing classes, and college in general.

Additionally, a financial aid analysis reveals that 48.61% of the students in the study received some sort of financial aid, with Pell Grants, a need based grant, the most frequent form of aid, accounting for 31.94% (either singly or with other forms of aid). According to DMACC's Financial Aid Office, FY '91 saw \$3,790,962 dispersed to 3,016 Pell Grand recipients, accounting for 40.7% of all financial aid dispersed and making it by far the largest category. Again, the socio-economic status of these students indicates the profile suggested by Mike Rose, Mina Shaughnessy, Judy Cheatham, Howard London, and others documenting the relationship between these students and their expectations and performance.

This study reflects only a portion of the students who attend Des Moines Area Community College. The sections selected for this study represent only daytime students. No claims are being made for evening, weekend or vocational/technical students. Liberal Arts students on the Ankeny (main) campus make up 46.9% of all students who attend DMACC (Shriver 9/91). As the largest single category by far, these students largely define the prototypical student at DMACC.

Based on the demographic data presented above, it seems clear that a significant number of students arrive at DMACC without the kind of past academic success necessary to carry them

through to a successful completion of their courses of study. As a corollary to this demographic data, Keflyn Reed reports that, "Many students in public two year colleges have below average reading skills" (537). Reading performance (See Chapter Four) can be shown to have an impact on academic performance. Karen Zabrocky adds, "poorer readers were somewhat more prone to experience the illusion of knowing than were good readers" (51). E. D. Hirsch might also claim that the demographic factors documented above relate to a lack of "cultural literacy."

What becomes clear is the necessity for a classroom that is able to meet the needs of a diverse group of students who lack the background necessary to do what Bartholomae calls "invent the university." We must:

...shift our primary focus from the daily tasks of classroom management, and from our concern that all students will master the "basics," presently construed as minimal literacy skills, to their mastery of the real basics, the ability to use higher-level cognitive skills in reading and writing and to develop new, more powerful ways of reflecting upon their experiences in reading and writing.
(Birnbaum 44)

AN OVERVIEW OF BASIC WRITING PROGRAMS

Regardless of how the perception of the community college and its students is construed, there has always been a move to remove the perception of poor preparation rather than address it directly. More than once I have heard "students have a right to fail," as though that excused any institutional responsibility for student problems. Colleges, however, have always had to address these problems.

"The fact is that until the beginnings of open admissions policies in the late 1960s, college entrance standards were generally high enough to keep the number of genuinely unprepared college students small" (Connors "Basic" 264). While that may have been the case, it seems that America has always been on the verge of a crisis in the teaching of English. In

1873-74, Harvard began to monitor the literacy level of its incoming students by requiring "a short English composition, correct in spelling, punctuation, grammar, and expression, the subject to be taken from such works of standard authors as shall be announced from time to time" (Applebee *Tradition* 30).

The exam was designed to test writing ability, not literature and the first year, "to the horror of professors, parents, and the intellectual culture as a whole, more than half the students taking the exam failed it" (Connors "Basic" 260). Even though this prompted an outcry, it was not until 1885 that Harvard began to offer "English A." This course was considered remedial and was resented by faculty. Consensus was that remediation should be on the high school level and not be the province of the university (Lunsford "Politics"; Connors "Basic").

Though they didn't want to, colleges and universities slowly expanded their basic writing programs. Wellesley college, for example, "introduced a course to 'remedy' academic deficiencies as early as 1894" (Lunsford "Politics" 248). Other colleges followed Harvard's lead and implemented programs of "heterogenous groupings, small classes, quarterly conferences, and a strong tendency to let poorer students sink or swim" (Lunsford "Politics" 249).

The emphasis in these classes tended to be mechanical correctness and the mode of instruction drill and exercise. Blame for inadequate performance was directed towards the high schools, or the innate stupidity of the students themselves. While the end of World War II saw an influx of returning servicemen entering college who were often underprepared, remedial courses remained an academic sideline until the era of open enrollment. "Despite the claims of college professors that students come to college with mastery of the composing process, no generation of college students has ever done so" (Berlin 203).

Lunsford's 1976 survey of fifty-eight universities revealed that "90 percent either already had or were planning to institute remedial English programs for their students" ("Politics" 251).

Enrollment figures in basic writing classes have been rising also, 63 % between 1978 and 1984 (*Indicators* 15).

The curriculum of basic writing courses a century ago consisted of grammatical and mechanical rules and exercises (Connors 261). These texts neither dealt with rhetorical principles nor provided any real help with writing. "By 1930 remedial sections were taught almost completely by the use of handbooks and workbooks, and the direction of such courses was almost entirely mechanical and rule-bound" (Connors 263). These same types of instructional material dominated through the '30s, '40s and '50s. While remedial courses were significantly scaled back in the 1960s, the advent of open enrollment led to a renewed reliance on the old forms, some not updated since the 1930s (Connors 264).

Connors in his study "Basic Writing Textbooks" notes that while some have a process orientation, as a genre, the rhetorics share these identifiable features:

1. They are centrally concerned with mechanical correctness.
2. They perceive the sentence and the paragraph as the primary units of writing.
3. They reduce writing insofar as it is possible, to a completely algorithmic, rule-governed, stage/step process. (266)

There are some texts which assume a reading/writing relationship. However, these, according to Connors, assume a "basal-reader-like simplicity" (268) and some are even workbook based, with exercises at the end. "Out of 78 basic writing books I was sent, 45 were workbooks of different sorts" (269). Connors calls this approach "the oldest teaching fantasy in the field, and from the number of workbooks on the market, this Xanadu still has its believers" (269).

These attitudes get in the way of teaching writing and place an undue burden on the students these methods and materials purport to serve. It makes classes frustrating for both teachers and students and further alienates those students who have had the least amount of socialization in the language of "the university." According to Bartholomae, it is not that

teachers need a "formula" for teaching writing, "but that they have a commitment to writing as an intellectual activity and to what that activity can produce in the classroom" ("Words" 5).

WRITING RESEARCH

Writing process theories and models arose in part to address the problems associated with writing instruction. As the preceding section indicated, there existed a need to move beyond the tried and true workbook oriented approaches that had failed to improve writers.

Focus in this section will relate specifically to the research which lead to the two modes used in the study. As North notes in *The Making of Knowledge in Composition*, "the field has been driven to replace practice as its primary mode of inquiry and lore as its dominant form of knowledge" (317). The result of this drive, according to North, has been a "methodological land rush" and a "drive to stake out territory" and "claim power over what constitutes knowledge in Composition" (317). As a field, there is scarcely a shared epistemology. This is evidenced by the number of sections in North's book relating to different approaches and also the emergence of books like *Eight Approaches to Teaching Composition* (1980). The threads related here represent some of the difficulties in moving from theory to practice.

While there is a great deal of diversity in the field, there are some points of agreement among composition specialists. Patricia Bizzell notes:

We [composition specialists] agree that the normal human individual possesses innate mental capacities to learn a language and to assemble complex conceptual structures. As the individual develops, these capacities are realized in her learning a native tongue and forming thought patterns that organize and interpret experience. The mature exercise of these thought and language capacities takes place in society, in interaction with other individuals, and this interaction modifies the individual's reasoning, speaking, and writing within society. Groups of society members can become accustomed to modifying each other's reasoning and language use in certain ways. ("Cognition" 214)

Eventually these groups coalesce into what Stanley Fish calls "interpretive communities" and Bizzell refers to as "discourse communities." Individuals generally belong to more than one discourse community, but "access to the various communities will be unequally conditioned by her social situation" ("Cognition" 214).

The problem, as Bizzell sees it, is not the points of agreement, but which part of the above description relates to composition. Bizzell breaks composition studies into two groups, inner-directed and outer-directed. The inner-directed group is "more interested in the structure of language-learning and thinking processes in their earliest state, prior to social influence" ("Cognition" 215). The outer-directed group "is more interested in the social processes whereby language-learning and thinking capacities are shaped and used in particular communities" ("Cognition" 215).

A number of researchers can be considered inner-directed, among them Pianko (1979); Perl (1979); Flower and Hayes (1981); and Flower, Hayes, Carey, Schriver and Stratman (1986). All of them have explored the usefulness of the representation of the writing process as a problem-solving cognitive task. "Their efforts led to a fruitful portrayal of the writing process as a recursive coordination of a number of subprocesses including planning, language generation, and revising, all influenced by the constraints of audience and goal concerns and by prior knowledge" (Schallert 35).

Perhaps the best known model of this process is that developed by Linda Flower and John Hayes, here summarized by Patricia Bizzell in "Composing Processes: An Overview":

The Flower-Hayes model divides composing into three main parts: one, the "task environment," subdivided into "reviewing" (further subdivided into "revising" and "evaluating"), "translating," and "planning" (further subdivided into "generating," "goal setting," and "organizing"); and three, the "writer's long-term memory."
(57)

The primary attraction to the Flower-Hayes model illustrated below is the ability, much like a computer, to "access" task environment, "access" long-term memory, and switch from

one sub-process to another at any time. This makes the process recursive rather than linear. Typically, a writer does not plan first and then move straight through production steps without some kind of reconsideration along the way. The patterns vary from person to person and from task to task.

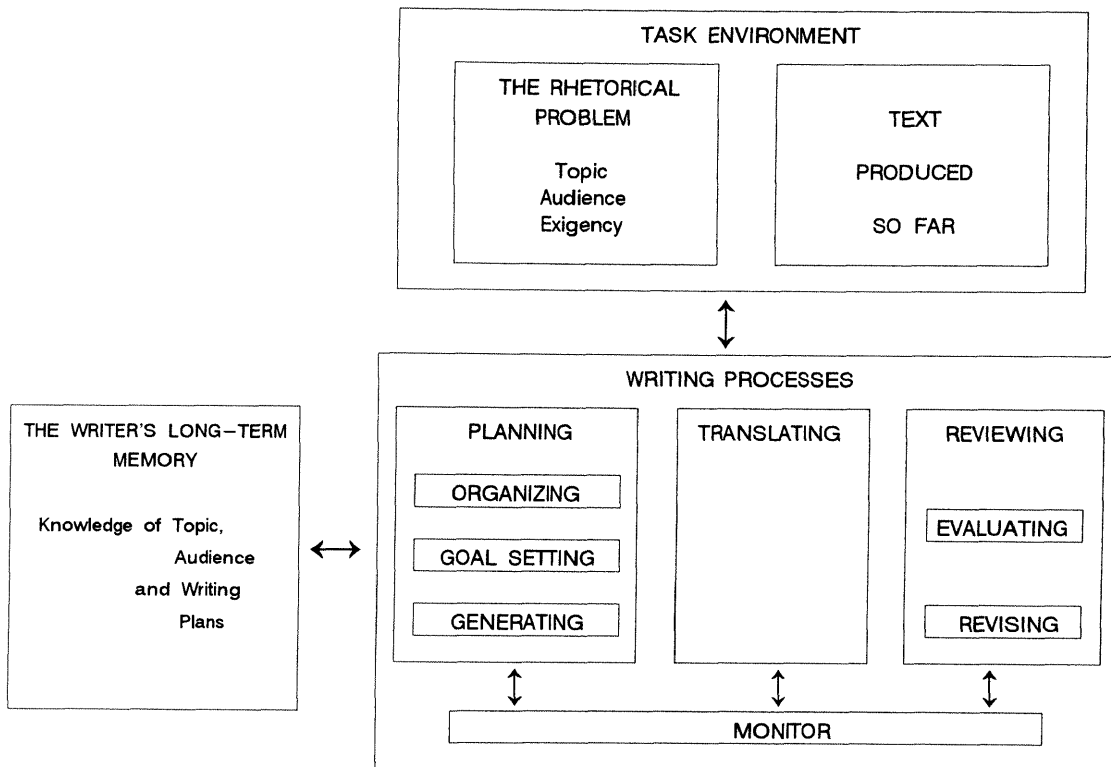


FIGURE 4 - A MODEL OF COGNITIVE PROCESSES IN COMPOSING
(Flowers, et al. "Detection" 22)

Some researchers have argued poor writing is the result of mistaken or ignored steps in the process. Sharon Pianko (1979), for example, in her study of community college students, attributes poor writing to neglect of the recursive quality of the composing process. "What characterizes 'poor' writers in addition to the low quality products they produce are their underdeveloped composing processes..." (20). Sondra Perl (1979) attributes poor writing to "the way in which premature and rigid attempts to correct and edit their work truncate the flow of composing without substantially improving the form of what they have written" (328).

Nancy Sommers (1980) argues that poor writers do not understand the revision portion of the writing process except as a rewording activity. "Such blindness...is the inability to 'see' revision as a process: the inability to 're-view' their work again, as it were, with different eyes, and to start over" (332).

According to Bizzell, the weakness of a Flower-Hayes process approach is in their treatment of "goal-setting."

They correctly identify goal-setting as the motor of the composing process, its most important element, but in their model they close it off in the most subordinate position (a subdivision of a subdivision of the writing process). ("Cognition" 227)

Bizzell goes on to say that student's difficulties with goal-setting have more to do with an unfamiliarity with academic discourse communities, combined with a general unfamiliarity with anything outside their own native discourse communities.

What is underdeveloped is their knowledge of the ways experience is constituted and interpreted in the academic discourse community and of the fact that all discourse communities constitute and interpret experience. ("Cognition" 230)

Other objections to process approaches include claims teachers use process to impose an "ideal" composing style on their students (Selzer 1984). There is an impulse to see process as one universal model. Teaching then becomes akin to troubleshooting a piece of electronic equipment. Once it has been determined what circuits are not working, they can be fixed and the model/student can go merrily on writing. Another problem with process approaches is seeing writing in individual terms and a reluctance to deal with social groups.

Research in writing considering the social, cultural and political influences have taken a number of forms, especially as they relate to the mastery of academic writing, what Bartholomae calls "writing for the university." Using Shaughnessy's "basic" writers as examples, they may come from lower economic groups, where language practices may be least like those of "the university." Mastering academic language can mean alienation from the home

community. Richard Rodriguez documents this movement in his autobiography, *Hunger for Memory*. As he became more academically proficient, especially in English, he experienced alienation from his Hispanic family and community.

Louise Phelps in *Composition as a Human Science*, says the term "process" started out to be "a fruitful, necessary even obvious conception of subject matter in the field" (42). The focus of "writing as a process" liberated composition teachers, especially from the idea that "writing (other than literary production) was trivial and mechanistic" (42) and provided the essential framework of composition as a discipline. However, Phelps saw the focus on the composing process "philosophically naive" principally because researchers "did not understand that process was a concept rather than simply an object of study" (42).

Phelps' view suggests a paradigm shift away from the idea of writing as a process to new formulations of language in which the writer is socially situated. The loose umbrella label for this type of language view is Poststructuralism and one of the particular manifestations is known as "deconstruction." Both of these notions share with reader response literary criticism the recognition that texts cannot be treated as objective "things" because they are not simply objects.

To put it simply, we can never see (or sense or know) anything *in itself*; all of our knowledge is filtered not only through the senses that are peculiar to us as a species (by no means the only set of senses a creature might have), but also through all sorts of cultural and political and emotional baggage that we accumulate as we grow up. (Raymond 12)

Linking reading and writing is one way to help a writer become socially situated; if, for no other reason, than it gives the student illustrations to link to the generalizations of their arguments. Kaufer and Waller note that:

college students are victimized as much by their comfortable (though nonproductive) beliefs about reading and writing as by lack of skill; in particular, students are wont to view reading as "processing linguistic units to uncover *the*

theme" and to view writing as "manipulating linguistic units to describe *the* summary." (70)

Marilyn Cooper proposes "an ecological model of writing, whose fundamental tenet is that writing is an activity through which a person is continually engaged with a variety of socially constituted systems" (367). This relates to Fish's notion of "interpretive communities." The operation of an interpretive community "constrains us, [and] it also fashions us, furnishing us with categories of understanding, with which we in turn fashion the entities to which we can then point" (332). In other words, we are the products of social and cultural patterns of thought.

Terry Eagleton, a literary theorist, notes that those who profess a "straightforward" read (no theoretical or ideological predictions) are difficult to engage in discussion or debate about ideological preconceptions since "the power of ideology over them is nowhere more marked than in their honest belief that their readings are 'innocent'" (198). Jacques Derrida would add that a writer writes and a reader reads "*in* a language and *in* a logic whose proper system, laws, and life his discourse by definition cannot dominate absolutely" (158).

Bartholomae and Petrosky state: "The purpose of the course [represented in *Facts*] is to bring forward the image of the reader and writer represented in our students' textual performances (what some would take as their inevitable roles) so that they can reimagine themselves as readers and writers" (*Facts* 8). By studying their own discourse, by reading and misreading and pushing against the boundaries, to "reimagine and reapproximate" the class materials, the students slowly struggle to find a place in academic life. "He has to invent himself as a reader and he has to invent an act of reading by assembling a language to make a reader and a reading possible, finding some compromise between idiosyncrasy, a personal history, and the requirements of convention, the history of an institution" (*Facts* 8).

My study to measure the difference in mode of instruction is a reflection of the paradigm shift which has occurred in composition. It will also determine if holistic measures truly reflect the differences in the writing produced in the experimental and control classes. The study also

represents an attempt to link reading and writing in the classroom in a meaningful way. Texts are not simply prose models, but objects of inquiry and the methods employed are those necessary for academic success in all classes. The writing process is not an end in itself, a "hoop" students are forced to jump through to pass a comp class, but part of this overall method of academic inquiry.

Reading Research

Common sense would indicate that good writers read a lot. While this may be true, we certainly haven't been able to capitalize pedagogically on this bit of knowledge. In writing classes, the text too often is presented as an object, not as text and seems designed to keep students at a distance, rather than drawn into the reading itself. While "whole language" approaches are being developed and implemented in schools across the country, the fact that reading and writing have been taught as separate skills from the first grade onward works at cross-purposes with attempts to link them in a composition class.

The view is that once students can recode well, comprehension is a matter of putting together the individual meaning of words. Meaning is thought to be lodged in the text and subsequently reconstructed by the reader during comprehension. (Shanklin 1)

This kind of view fails to consider the interactive nature of the process nor its relationship with growth in writing skills.

Like writing research, reading research has been undergoing a paradigm shift. The reasons for the shift relate to writing as well as reading: (1) the emphasis on the reader as an active information processor, (2) the development of systems of analysis (3) interdisciplinary interest in reading/writing relationships, and (4) a strong movement to relate current theory into practice.

There has been a push parallel to that in writing research to model the reading process and a number of models have been postulated, especially after the emergence of cognitive

psychology in the mid 1960s. One of the features in many of these models is the role of schema.

Schema theorists are interested in how the mind processes, stores, and retrieves input. According to Shanklin, schemas link with other schemas to form what is called a schemata. These schemata are defined in terms of what is below them, creating a hierarchical system. Using cues, readers begin to select a schemata that best accounts for the text that is being processed. "The schemata is adjusted or changed until all input information can be accounted for. Then, it is said, comprehension has occurred" (33).

Schema theory, along with the work of Kenneth Goodman, Frank Smith and others, has been responsible for a paradigm shift from more linear, information processing models of reading. However, Sadoski, Paivio and Goetz go on to criticize the schema concept, saying, "Many other researchers have noted that the term schema has no fixed definition and is so general and vaguely specified that each theorist has proposed a different formalization of its features, structure and function" (466).

In place of schema, Sadoski, Paivio and Goetz relate a concept called "dual coding." It is not specifically a reading theory, just like schema is as much a theory of cognition as a reading theory. It breaks cognition down into linguistic and nonlinguistic components and relates the connections between them. "These systems are separate but interconnected, so that they can function independently, in parallel, or in an integrated manner" (473).

Sadoski, et al. report that recent work by Perrig and Kintsch (1985) have updated the Kintsch and van Dijk (1978) model and moved it closer to the dual coding view. Just like the differences in writing theory, the differences in reading theory continue to challenge researchers as they refine models of the reading process. At its best, however, an act of modeling represents nothing more than a metaphor and the reality behind it can only be guessed.

The value in modeling, regardless of how slippery the nature of the model, is in the opportunities an understanding of the process it represents can have for teaching students how language shapes and communicates knowledge.

When students realize that their "reading" of their own work becomes crucial to their development as writers and when they come to see themselves as "composers" of the texts they read, they are *learning* in the classical sense of education, not merely mastering isolated skills. (Ronald 244)

This kind of reading leads back to Stanley Fish and the concept of "interpretive communities." A way of seeing or reading is never individual, but always arises out of a particular community. Culture, according to Fish, "fills brains" and fills them so that "no one's interpretive acts are exclusively his own but fall to him by virtue of his position in some socially organized environment and are therefore always shared and public" (335).

David Bleich in *Readings and Feelings* says that interpretive acts will produce:

an internal motive for reading and thinking about literature. This motive is the awareness that reading can produce new understanding of oneself--not just as a moral here and a message there, but a genuinely new conception of one's values and tastes as well as one's prejudices and learning difficulties. (4)

Texts need readers to bring them into being and readers need teachers to help them explore the possibilities in shaping their responses to the text, or for that matter to other student's writing. It involves reaction and participation, both central features of the *Facts* based class. During the act of reading, the processes of reading and writing must lose their separate identities and come together as a single act. The reader must become a writer. In this way, reading becomes a composing process.

* * * * *

The idea of this project is to relate reading and writing in a way that addresses the needs of community college students. The paradigm shifts in both reading and writing theory point to the social nature of language and indicate the need for relinking them in a useful way. This project is a way of determining if a socially situated pedagogy is a fuller way of representing

language than a process pedagogy. The experimental mode of instruction is an attempt to test this paradigm shift. The process approach itself arose as a response to problems and this experiment can be seen as a natural extension.

CHAPTER THREE

METHOD

Introduction

This chapter contains a description of each course component and the rationale for the choices that were made in setting up the design of the study. The theoretical underpinnings are important because the statistics generated are no better than the logic upon which the theory is based.

SELECTION OF SAMPLE

Since this study concerns mode of instruction, the natural unit of selection was the class, rather than individual students. The study population can be considered a cluster sample instead of a true random sample. Wiersma defines a cluster sample as: "The selection of groups of elements, called clusters, rather than single elements; all elements of a cluster are included in the sample, and the clusters are selected randomly from the larger population of clusters" (451).

Three sections were picked from the thirty five daytime English 117 Composition I classes available in the Fall of 1991. Additionally, three sections were picked from the twenty daytime sections offered in the Spring of 1992. The students in these sections represent approximately 11% of the total number of daytime students who took Comp I during the 1991-2 academic year on the Ankeny (main) campus of Des Moines Area Community College.

No part of this study relates to evening/weekend students, vocational/technical students or directly to students on any of the three other DMACC campuses. As indicated in Chapter Two, Liberal Arts students on the Ankeny campus make up 46.9% of all students who attend DMACC (Shriver 9/91) and are the largest single student category. No attempt was made to influence which students may have selected any particular section. DMACC is an open access

institution and there are presently no restrictions on who may take the class. All members of each class became members of the sample population and each signed a form granting permission to use results, as long as anonymity was insured.

Four of the six sections, two in the fall and two in the spring were designated experimental sections and were instructed using the Bartholomae and Petrosky *Facts, Artifacts and Counterfacts* inspired mode of instruction. One section in the fall and one section in the spring was taught using a "natural process" approach. These sections were designated control sections.

READING EXAM

In addition to the sections picked for the study, seventeen additional sections of Comp I were given the *Stanford Diagnostic Reading Test (3rd Edition)* for reading comprehension and reading speed. Instructors volunteered to participate in this portion of the study. Since the number of sections involved represented 57% of the total, the study can claim a high degree of accuracy in assessing the entire population of DMACC daytime Comp I students.

The *Stanford Test* was administered to obtain background information on the students taking Comp I at DMACC. This particular exam was selected because it was currently available in DMACC's Assessment Center and the software was available for use. While a reading outcome is not a feature of this study, the information is particularly useful as a diagnostic tool. By determining the extent of reading problems in the student population, a course can be designed to address the needs of these particular students and maximize the benefit of Comp I instruction.

Community colleges have been challenged by the twin blade of open access and state demands for higher educational standards and accountability. Along with those challenges can be added "an overall decline in student's preparation for college, particularly in the area of English and writing" (Bers and Smith 17).

Richardson, et al., report that:

The National Assessment of Educational Progress (1981) [a secondary school study] has found that students are seldom asked to interpret or summarize extended prose, that most tests ask only for literal recall. Not surprisingly, students' skills at the level of interpretation and synthesis are decreasing. (63)

In a study of reading comprehension and reading speed, Zabucky correlates this and notes, "Lower ability readers at the college level have particular difficulty with evaluation of understanding and all college students are likely to overestimate their understanding of text material" (51). Keflyn Reed also correlates this. He reports these lower ability students:

...argue they already know how to read sufficiently well to pass college courses. Although many of them experienced difficulty in high school (as evidenced by low grade point averages and standardized test scores), they do not perceive or admit that they need help with their reading and are reluctant to take courses that will improve their comprehension. (537)

Reed discovered in a study of reading perception and performance that the students with the least accurate perceptions had the lowest GPAs (541).

Frank Smith in *Understanding Reading*, calls a fluent reader one who can process large chunks of information, as compared to the reader who has to "deduce meaning from surface structure" (221).

The more difficulty a reader has with reading, the more he relies on visual information...the cause of the difficulty is the inability to make full use of syntactic and semantic redundancy, of nonvisual sources of information. (221)

The slower readers read, the less likely they are able to arrive at meaning at the deep structure level, limiting their ability to read for sense. The limitations of one's own memory system insure defeat. "Reading speeds much below 200 wpm, apparently reflect inefficient, word-by-word reading and result in a processing bind where it may become difficult, if not

impossible, to effectively integrate textual information at the sentence level" (O'Reilly and Walker 4). Additionally, Perfetti and Goldman report: "Skilled readers were better than less skilled readers by a *constant amount* on all tasks: paraphrase recall, literal recall, and, most importantly, listening and reading" (41).

Bartholomae and Petrosky, from their own diagnostic testing, found the students documented in *Facts* to be "powerless when faced with a text of even moderate difficulty for their age level--powerless, that is when asked to do something with what they read" (22). The higher the number of students with low levels of comprehension and slow reading speeds, the higher the likelihood of a composition class population with significant writing problems.

These same students have had insufficient pre-college experience with written discourse and insufficient experience decoding discourse. This inexperience is noted in class by the number of surface errors on student papers and also on the conceptual (understanding) level. The halting manner in which these readers frequently read aloud is an outward manifestation of the need to account for every word. The readers in these cases can't glance ahead and anticipate. As a result, they can't "chunk" their reading into semantic structures or idea units. Vygotsky notes: "The relation between thought and word devoid of thought is a dead thing, and a thought unembodied in words remains a shadow" (*Thought* 153).

Given this backdrop, the *Stanford Test* will demonstrate the degree of reading comprehension and reading speed problems that exist among the students likely to take Comp I at DMACC. The pilot study mentioned in Chapter One is a preview of the likely outcome of the exam. The results can be found in Chapter Four.

METHODS OF INSTRUCTION

I taught all six of the classes involved in the study. Each class was three semester hours in length (See Appendix for a syllabus of each). Hillocks notes, "the more teachers involved, the more reliable will be the generalizations emerging from the research" (*Research* 99). Since multiple teacher participation was not a feature, perhaps this study's value is in pointing the way for additional, more broadly controlled research in the future.

CONTROL CLASS

The control classes were taught using a "natural process" approach based on Hillocks' definition in *Research on Written Composition* (see Chapter One). A text, *Reading Critically, Writing Well (2nd Edition)* by Rise Axelrod and Charles Cooper, was used in the control classes. *Reading Critically* was also being used by the part time faculty (who teach over 50% of DMACC's Comp classes). Because it was the most common text used for Comp I on the Ankeny campus, it was the most appropriate choice for the control classes. The readings in this text are mostly short and were writing prompts as a way of "exploring the subject" and sparking class discussion. In the Preface of *Reading Critically*, the authors say:

This text attempts to bring reading and writing together in an ideal relationship: students learn to read a type of discourse with a critical eye and then practice writing this type of discourse. (vii)

Chapter One of *Reading Critically* presents nine critical reading strategies: "previewing, annotating, summarizing, outlining, taking inventory, analyzing arguments, identifying and evaluating basic features, comparing and contrasting related readings, and exploring personal responses" (vii). The readings in Chapters Two through Nine then reflect a particular form of discourse and questions at the end of each reading invite the student to make connections and prompt writing for that particular genre. The chapters represent different types of writing: autobiography, reflection, observation, explanation, and different types of argument (ex:

evaluation and analysis of cause and effect). Chapter Ten presented a casebook of further readings which were not used in this course. The end of each chapter provides a guide through the writing process for the particular type of discourse under discussion.

While on the surface the text structure may seem a throwback to a writing-mode oriented class, the text was amenable to a writing process mode of instruction. Some of the features of this approach, in fact, incorporate elements Hillocks calls "environmental." Hillocks defines the "environmental" approach as having:

1. clear and concrete objectives. e.g., to increase the use of specific detail and figurative language;
2. materials and problems selected to engage students with each other in specific processes important to some particular aspect of writing; and
3. activities, such as small-group problem-centered discussions, conducive to high levels of peer interaction concerning specific tasks. (*Research* 122)

Hillocks goes on to say "the concrete tasks of the environmental mode make the objectives exceptionally clear by engaging the students through structured tasks" (122).

Applebee, however, takes issue with Hillocks:

Hillocks interprets his findings [in *Research on Written Composition*] as a condemnation of process-oriented approaches because he finds that classrooms using an environmental mode of instruction do better than those using a natural process mode. Hillock's argument involves a semantic sleight of hand, however, that can produce a serious misinterpretation of what his data means. The "environmental" mode that Hillocks champions is itself a version of process-oriented instruction and draws on the panoply of techniques he seems to be attacking. ("Problems" 105)

Environmental instruction is, according to Applebee, simply "a series of process-oriented activities" and "represents a natural extension of them" ("Problems" 105). Framed in this

fashion, the readings in the control class take on some of the aspects of Hillocks' "environmental" approach and can be seen as structured tasks relating to the prewriting stage of writing. White adds, "All teachers will regard themselves as 'environmental,' since that category encompasses the best teaching techniques. The other categories seem to be arbitrarily constructed and limited straw men (or straw modes)..." (*Developing* 60).

This wider view of Hillock's conclusions supports the course construction with reading built into the "natural process" mode in this limited way. Certainly the main activity of the class was devoted to ways in which the readings related to the writing assignments and how students could use them to do what Donald Murray calls "read to write." Paul Eschholz adds, "If students are doing a good deal of writing while they are reading, it is not long before they are reading like writers...Consciously or unconsciously students begin to collect their own models of good writing" (29).

Besides *Reading Critically*, there were three other course texts. One, *The Skunk River Review*, is a collection of DMACC student writings and was used to spark class discussions. There were some sample writings on the same assignments used in the control class. The book *A Writer's Reference*, by Diana Hacker, is exactly that, a reference handbook. No assignments came out of the book and it was simply a resource for students (the same was true of the dictionary).

The writing assignments in the control class are discrete in one sense, but they do build in complexity over the semester in order to prepare students for more of the expository/persuasive academic discourse they will encounter in Comp II and also other courses. The assignments are designed to "encourage the student to develop his or her structural, rhetorical, stylistic facility;" and also point out "stylistic/rhetorical variation within the university" (Rose "Remedial" 112). The specific assignments used in the control classes are reproduced in Appendix A.

Each assignment follows a chapter in *Reading Critically* which contains model essays. While the first essay assignment is autobiographical and is probably the most familiar assignment type for students, each subsequent essay calls upon additional reading and thinking skills to complete the assignment. The evaluation assignment is a prep for Comp II and asks the students to draw upon outside resources to complete the paper.

There were also opportunities for individual conferences with students. On conference days, class was cancelled and students scheduled time individually with me to discuss their assignment in progress. A missed scheduled conference dropped a student's course grade one letter grade.

Essay exams were used at mid-term and at final time. The questions asked the students to make connections between the readings and also connect the readings to the writings.

EXPERIMENTAL CLASS

As indicated in Chapter One, the experimental class design is based on Bartholomae and Petrosky's *Facts, Artifacts and Counterfacts*. This format is based on the premise that "students learn about reading and writing by learning to imagine and participate in a semester-long inquiry into a single subject" (31).

All of the assignments, both reading and writing were adapted from *Facts*. The differences are the result of the changes that were necessary to adapt the course. In some cases, for example, I combined writing assignments which were separate steps in the *Facts* course (the assignments are located in Appendix B). Composition I (Engl 117) at DMACC is a three semester hour course, while the seminar presented in *Facts* is a six semester hour course. DMACC has a lid of twenty five in a writing class while the seminar in *Facts* is limited to fifteen students and was team taught (for a teacher/student ratio of 1/7.5). Six books were assigned in the experimental class instead of twelve and the writing assignments were

similarly reduced in number. A reading journal was still a feature of the class, as were essay exams. A course syllabus is also in Appendix B.

The books for the course were:

1. *I Know Why The Caged Bird Sings*, by Maya Angelou
2. *The Catcher In The Rye*, by J. D. Salinger
3. *Hunger for Memory*, by Richard Rodriguez
4. *Passages*, by Gail Sheehy
5. *Coming of Age in Samoa*, by Margaret Mead
6. *Comp I Autobiographies*, by members of the class

The idea was to establish an intellectual climate of academic discourse in the classroom, one not beset by information processing and the regurgitation of empty information (what Paulo Freire calls the "banking concept"), but one of understanding. As indicated earlier, Bartholomae and Petrosky's research indicated students were "powerless when faced with a text of even moderate difficulty for their age level-powerless, that is, when asked to *do* something with what they read" (*Facts* 22). Part of the problem, they concluded, was their student's limited knowledge in how to read, as well as a preoccupation with remembering rather than understanding text.

...those problems were due, to a greater degree, to their limited knowledge of academic discourse, of what it is a reader looks for and says when asked to read and respond in an academic setting. In this sense, their failures as readers and writers are part of a general inability to imagine the language, conventions and purposes of academic discourse. It was not that these students were unable to encode or decode, but that they needed to better imagine the work of a reader or writer. (*Facts* 22)

Texts in this class functioned differently than the texts in the control class and they were not meant to be prose models. The reading strand of this class moved from accounts of

adolescent experience, both real and fictional, to *Passages*, which provided a language for talking about life's changes, to Mead's anthropological account of the Samoans, and finally to their own stories. The journal played an important part in connecting the texts with the students and set the stage for the writings and also the class discussions.

The writing strand of the class started with the student's own experience. It may seem that personal writings do not lead outward into the academic community, and are, in fact, what Mike Rose says "meant to be relevant and accessible but in fact are usually old-hat and unacademic--a unique artifact of the composition classroom" ("Remedial" 110). However, the dynamics of the assignments change and the students were asked to see themselves in different ways. It is one thing to write about a significant event, it is quite another to see one's self as representative of a commonplace. While they wrote about their experiences, they also wrote about the fictional and autobiographical accounts of other young adults. By the end of the semester, the assignments added up to a theory of adolescent development, articulated by each student.

Revision too played a central role in the process. "Basic writers, notoriously, do not like to revise" (Coles 167). Certainly writing research has shown (the work of Nancy Sommers, for example) that a writer's willingness to revise is evidence of a writer's maturity. One of the features of the *Facts* class is the idea that students and teacher together can "foster the habits and methods of revision" (Coles 168).

Coles (in commenting on the *Facts* class) notes:

The growing number of case studies of experienced writers at work suggests that we perform revision not only in a rhetorical context but in what, borrowing from Kenneth Dowst, we might call an "epistemic" context. We use it, that is, as a means for generating knowledge within our field of study. Revisions for us represent stages in the ongoing process of working out what we know and what we can say about a subject that engages us... (168)

Coles goes on to say that " a semester long sequence of assignments on a topic of primary concern to them [the students in the *Facts* course] offers an approximation of the experience of sustained immersion in inquiry which gives our rewriting its meaning and its context" (168). The fact that the assignments are recursive and keep returning to prior readings and discussions and review experiences written about earlier, make revision a central aspect of the course.

While the mid-term assignment (the autobiography *Facts* 71-76) in the *Facts* course is near the end of the experimental course (see Assignment #5 in Appendix B), it served the same purpose and it lead into the final writing assignment. This assignment, the autobiography, has a central place in the class.

From a theoretical point of view, the *reading* of the *text* of their experiences reaffirms the fundamental premise of the interconnectedness of the two activities; in fact, it demonstrates that *to understand* the nature of the activities of reading and writing means *to interpret* and *to apply* that interconnectedness. (Salvatori 144)

That final assignment asked the students to pull everything together using the writer's tools of academic discourse: quotation, citation, summary, and paraphrase. It also served to provide a bridge to the expository and persuasive writings of Comp II.

Individual conferences were also a feature of this course and class was cancelled during the time they were scheduled (see the syllabus in Appendix B). Essay exams were used after every two books and again for the final.

Figure 5 (below) identifies the areas in which the experimental and control classes are the same. Both classes approach writing tasks through multiple drafts and a high degree of peer interaction. Each class utilizes workshops where drafts of assignments are discussed by the entire class and both classes also use small group draft workshops.

Figure 6 (below) identifies the primary differences. It is on these differences that the observations and measurements rest. The linkages of the reading and writing and the recursive

nature of the experimental class sets it apart from the control class. The recursive nature of the experimental class breaks through students' past classroom socialization and forces them to wrestle with reading and synthesis, perhaps for the first time.

<u>CONTROL CLASS</u>	<u>EXPERIMENTAL CLASS</u>
1. generalized objectives, e.g., to increase fluency and skill in writing	1. generalized objectives, e.g., to increase fluency and skill in writing
2. writing for an audience of peers	2. writing for an audience of peers
3. generally positive feedback from peers	3. generally positive feedback from peers
4. opportunities to revise and rework writing	4. opportunities to revise and rework writing
5. high levels of interaction among students	5. high levels of interaction among students

FIGURE 5 - CLASS SIMILARITIES

<u>CONTROL CLASS</u>	<u>EXPERIMENTAL CLASS</u>
1. freewriting about whatever interests the students, either in a journal or as a way of "exploring the subject"	1. more directed writing assignments and specific reading journal assignments
2. writing assignments are discrete	2. writing assignments move from narrative of personal experience to theory building
3. readings used primarily as prose models and writing prompts	3. book length readings used to generate writing, discussion and teach the nature of academic reading

FIGURE 6 - CLASS DIFFERENCES

Too often students see education in terms Paulo Freire calls the "banking concept."

According to Freire:

Education thus becomes an act of depositing, in which the students are the depositories and the teacher is the depositor. Instead of communicating, the teacher issues communiques and makes deposits which the students patiently receive, memorize, and repeat. (*Pedagogy* 58)

Nothing is ever dropped in the experimental class. Everything builds on everything else and the reading and writings at the end of the semester reflect everything that has transpired in the class. The result is not empty information regurgitated dutifully, a form of Freire's "banking concept," but a transaction which empowers the students and enables them to move "into the university." Bartholomae and Petrosky state the course they have designed (and the one on which the experimental class is based) "demonstrates our belief that students can learn to transform materials, structures and situations that seem fixed or inevitable, and that in doing so they can move from the margins of the university to establish a place for themselves on the inside" (*Facts* 41).

ESSAY SCORING

The test of H₀1 and H₀2 was accomplished by holistic scoring. As indicated in Chapter One, the first, a middle and final papers were selected and scored. An early draft and the final for each draft were collected. Both draft and final copy were collected and copied before any comments or grades were placed upon them. The ungraded photocopies were held until the end of the semester and then were prepared, logged and scored holistically.

According to White, "Holistic scoring, process research, and literary theory have developed along parallel paths during the last fifteen years, each stressing the rediscovery of the functioning human being behind texts and each rejecting more restrictive ways of thinking about texts" (*Teaching* 18). This holistic scoring method followed that of the Educational

Testing service (ETS) (Diederich 1974; Charles Cooper; Myers 1985; White 1985) and of the National Writing Project (Myers 1985). Holistic scoring in this case means that the writing was scored impressionistically using a predetermined scoring "rubric" after the rater has practiced the procedure with other members of the scoring group. No corrections or marks are made on the papers to be rated. A holistic scoring guide is provided which identifies high and low quality levels.

A total of 659 writing samples were collected from the English 117 (Comp I) students. There are no "honors" sections of Comp I at DMACC and no papers were included from basic writing classes. The sample is typical of the writing ability found in a DMACC Comp I class.

According to Foster, "Perhaps the single most important step for any group of writing evaluators is to agree on the evaluative standards to be used" (150). To that end, all members of the holistic scoring group went through a one hour training session conducted by James Stick, Chairman of Humanities on the Ankeny campus of DMACC, who has scored for ACT in Iowa City. Sample papers representing each number on the five point scale of the scoring rubric were available to the scorers for use in establishing what qualities constitute particular ratings. This process is what keeps the raters consistent with the scoring rubric and with each other (Charles Cooper; White 1985; Myers 1985). The scoring rubric covered organization and development, illustration of key ideas, facility in language use, and surface features (mechanics, spelling, usage, and sentence structure). A copy of the scoring rubric can be found in the Appendix D.

During the scoring session at the end of each semester, each rater read packets of fifteen papers each, coded and randomly packaged. All identifying marks and dates were removed. All scorers teach English at DMACC and have at least a masters degree in English. Each packet was scored by two raters independently. Scores more than one point apart on the five point scale went to a third reader and the difference resolved.

Greenberg, et al. report that the reliability of holistic scoring is achieved by the establishment of a "community of assent, which holistic scorers must become to function responsibly" (69). The training of the readers or "calibration" is the single most important feature of holistic score reliability. Handled correctly, calibration can "combine the best aspects of both norm and criterion referencing" (70).

Not only is holistic scoring reliable, when the readers are trained in an appropriate manner, the scoring itself is valid. Greenberg, et al., note that one measure of validity is "face validity--the ability to measure the skills that writing teachers consider to be important" (111). Face validity is one reason English instructors tend to reject multiple choice tests as a measure of writing ability. A measure of writing ability that does not have any writing does not appear to be measuring ability. Since reliability is a necessary feature of validity, both must be present in order for the measure to be valid. Multiple writing samples of each student increases the validity, since there are multiple opportunities for a student to demonstrate proficiency.

There are some limits to holistic scoring. Brian Huot notes "holistic scorers are most influenced by the content and organization of a student's writing" (207). According to White, "a holistic score is like a percentile ranking: It has meaning only in reference to the group that was tested and the test criteria embodied in the scoring guide for that particular test" (*Teaching* 28). This means that holistic scores are not absolute values and the results are not comparable to a norm referenced test. No two pieces of writing make the same kinds of demands on students and no two groups of students have the same level of writing abilities. Huot argues holistic scoring "has become a widely-used assessment procedure without being researched or analyzed for its theoretical soundness and without significant study of a number of serious objections that have been raised about it (201). Foster adds, "It is important to remember that such ratings, like writing itself, are always probationary; they must be viewed as conditional and sensitive to variables often not measurable or accountable" (153).

WRITING FLUENCY

Writing fluency (H₃) was tested by *Grammatik V*, a style analyzer. The first, last and a middle assignment from both the experimental and control groups were converted into computer text files using an optical scanner and *ReadRight* optical character recognition software. While *Grammatik* cannot understand an essay's content, Reid and Findlay report "stylistic deficiencies or excesses often point to or correlate with problems in development, coherence or clarity" (7).

Cheatham (1989) measured fluency in her study with word counts. Reid and Findlay (1986) note that essay length correlates most closely with holistic measures of writing quality. They report "longer essays correlate significantly with quality writing because they demonstrate development within paragraphs, structural completeness, and scribal fluency (the skill of keeping the pen on the page, keeping the flow of prose going)" (12). Reid and Findlay also note "a low spelling-error factor may be an important index of mechanical skill in composition" (13).

Word counts and spelling problems are standard features of *Grammatik* analysis. As noted in Chapter One, *Grammatik V* distinguishes between morphological (word formation) errors (bought, buyed) and other types of spelling errors (transposed letters, homonyms, similar words, and split words). A summary of how style analyzers like *Grammatic V* work can be found in the Appendix.

While marking surface errors may seem like the least important part of the composition process, it is an area most outside the field (administrators, students, parents and even other colleagues) do expect those who teach writing to address. According to Mina Shaughnessy, errors are "unintentional and unprofitable intrusions upon the consciousness of the reader....They demand energy without giving back any return in meaning" (*Errors* 12). A style analyzer like *Grammatik V* may be a superior way to address error questions.

Error analysis is probably the most traditional writing research tool (White 1985). Writing is measured in frequency counts; the fewer the errors, the better the writing is defined

to be. However, the more sophisticated the writing, the harder it is to make a quantitative judgement about it.

Many of the features *Grammatik V* can recognize would have to be hand-tabulated in order to be useful for this study. This includes spelling, mechanics and sentence structure. While this information may be useful for comparison purposes, it is too time consuming to compile and correlate this information. The *Grammatik V* analysis in this project will be limited to those measures the program itself tracks on a summary sheet. Those measures include: a word count, Flesch-Kincaid Grade Level, Flesch Reading Ease, average paragraph length (in sentences), average sentence length, and the average word length (in syllables).

The style checker, while not perfect, may be able to eliminate some of the assessment problems associated with multiple choice tests. Emil Roy in a test of whether a Structured Decision System (SDS) could replace holistic scorers in evaluating writing placement tests, discovered a high degree of correlation ("Evaluating" 1992). He used *RightWriter*, a program similar to *Grammatik*, for his analysis. While admittedly there is little correlational data (Roy cites only two studies), it appears to be a promising technique. Reid and Findlay (1986) were able to correlate surface analysis and holistic scores using *Writer's Workbench*. In an earlier study, Thomas and Donlan (1980) note that mere length of discourse is also a predictor of quality and essay length correlated with holistic scores. While this is not conclusive, it helps establish the validity of this assessment technique. As style checkers become more refined, this type of process may well replace multiple choice assessment tests.

One such test, ASSET, a common multiple choice assessment test (used at DMACC), was shown by researchers Hughes and Nelson (1991) to not be a strong predictor of subsequent English composition performance. Greenberg, et al. note in the Preface to *Writing Assessment*:

Multiple choice tests cannot measure the skills that most writing teachers identify as the domain of composition: inventing, revising, and editing ideas to fit purpose

and audience within the context of suitable linguistic, syntactic, and grammatical forms. (xiv)

In addition to style analysis, *Grammatic V* uses three readability formulas: the Flesch Reading Ease, the Flesch-Kincaid Grade Level formula, and Gunning's Fog Index. As noted above, the project will use the Flesch-Kincaid Grade Level formula and the Flesch Reading Ease. Readability measures are another way to determine the effectiveness of a piece of writing. Reid and Findlay report that the Kincaid readability grade was the readability measure that tracked holistic scoring the closest and was third behind length and spelling as an overall measure.

Change in the index score between draft and final version is also a way to determine the appropriateness of a revision. The change, in conjunction with *DocuComp*, can present a meaningful picture of revision quality that could easily be adaptable to classroom situations. Readability should also be more useful and more precise than more traditionally administered tests for error analysis.

Grammatik V produces a summary file after it examines a file noting word, sentence, paragraph, and readability statistics. Using Roy's guidelines in "Evaluating Placement Exams With a Structured Decision System," these items should also correlate with the holistic scoring.

REVISION ANALYSIS

As a test of H₄, the same drafts and final assignments converted into computer files for H₃, were compared using *DocuComp II*, a revision analysis program. Each first draft was compared to its respective final draft and the differences cataloged. As noted in Chapter One, The following categories are reported: insertions, deletions, replacements, moves, and changes in moved text. *DocuComp II* also generates a composite document identifying all changes.

White (1985) notes "until we stress the writing process more in our testing, students will continue to think of writing itself as essentially the first draft" (243). Studies dealing with

computers and composition tend to see revision as a discrete step in the process (see Hill, Wallace and Haas 1991). Early studies of the revision process including Emig 1971; Perl 1979; Flower and Hayes 1980; and Sommers 1980, tend to focus on revision by examining discrete drafts. Later studies of the revision process including Flower, Hayes, Carey, Schriver, and Stratman 1986; and comments by Sommers (1992), offer a more fully worked out cognitive view of the revision process showing revision to be "a complex and recursive process, driven by personal goals and by social convention, and shaped by individual conception of the rhetorical problem" (Hill, et al. 87).

According to Faigley and Witte, "no one has to date developed a reliable system for distinguishing between structural and surface revisions or for showing how text structures are affected by revision" (95). There are any number of reasons for students failing to revise. Students may not revise because they have difficulty in looking critically at their own writing (Sommers 1980). Writing anxiety (Daly & Miller 1975; Daly 1979) may also play a factor and students who score high on the Daly-Miller Writing Apprehension Test may have difficulty making appropriate writing decisions. Moreover, since students who are apprehensive gain little satisfaction from writing (Daly 1979), they may devote little effort on revision.

The effect of the mode of instruction on revision practices may be one factor in determining whether one mode of writing instruction is more successful than another. One such study by Faigley and Witte relating to mode of instruction indicates little research has been done to establish what they call "self-assessing inferences" (151). This relates to how a student is taught revision practices in a composition class. While the results of their study indicated that students receiving instruction in self-assessing did make more judgmental inferences than those that did not receive training, further study is necessary.

Beach and Eaton claim the lack of critical assessment (like that reported by Faigley and Witte) is related to the student's cognitive development (150). They studied the use of self-assessment forms on the revision process and discovered that "students were more likely to

make revisions in areas initially identified as problems on the self-assessing forms" (169). Again, the researchers cautioned that more research was necessary. Both modes of instruction in this study use both large group and small group peer feedback, peer assessment forms, and the primary difference in actual writing instruction between the two approaches is the nature of the assignments themselves.

ATTENDANCE

The test of H_{05} was accomplished by comparing the attendance means of both the experimental and control groups and using a t-Distribution to determine if there was any difference in attendance. Attendance has been shown to be a factor of academic success. In a study of community college student transfer performance, Hughes and Graham noted, "As expected, those who reported they missed five or more classes per session while they were at the community college were less likely to achieve satisfactory performance at the university" (40).

ATTRITION

Like H_{05} , the examination of H_{06} involved comparing the mean attrition of the experimental and control groups. Unlike H_{05} , however, the means were not compared using a t-Distribution, instead the proportions were compared and then correlated with the departmental figures.

WRITING APPREHENSION

As a test of H_{07} , students were administered a Daly-Miller Writing Apprehension Test. The students in all study sections were given the test on the first day of class and then were tested again during the final class meeting. The purposes are to assess the degree of

apprehension present in the study population and also to determine if the experimental mode of instruction results in a significant measure of increase or decrease in apprehension.

John Daly reports:

How one writes--indeed, whether one writes--is dependent on more than just skill or competence. The individual must also want to write, or, at the very least, must also find some value in the activity. An individual's attitude about writing is just as basic to successful writing as are his or her writing skills. For no matter how skillful the individual may be as a writer, without a willingness to engage in writing one can expect little more than the atrophying of composing skills. ("Apprehension" 44)

Writing apprehension itself is associated with the tendency of people to approach or avoid writing (Daly 1978) and according to Michael Smith, research on writing apprehension began as a subset of research on communication (1). The instrument used to measure writing apprehension in this study was developed by John Daly and M. D. Miller in 1975 and was one of the first systematic measures to assess apprehension. Daly, Faigley and Witte link writing apprehension to "differences in written products and in levels of achievement in writing-related skills" (16). Their 1981 study also indicates high and low apprehensives show a marked difference in writing competency and performance.

Low apprehensives scored significantly better than high apprehensives on two assessments of general verbal ability, a measure of reading comprehension, and two objective tests of writing ability widely used for placement in college writing courses. Scores on the objective tests of writing ability reveal that high apprehensives have less command over matters of usage and written conventions than low apprehensives. (Faigley, Daly & Witte 19)

Through additional studies, Daly and his various research associates noted high-apprehensive students have lower verbal SAT scores and avoid classes, majors, and even occupations that require writing.

According to Daly, the Daly-Miller Writing Apprehension Scale has an internal consistency of .94 and a test-retest reliability of .92 ("Writing" 45). Daly also reports a small sex difference, with women slightly less apprehensive (47). Mike Rose builds on this data with his study, *Writer's Block: The Cognitive Dimension*. He notes that blockers tend to be rule-bound and inflexible, (similar to high apprehensives) an approach which is inappropriate for a complex process like writing. Michael Smith adds:

On balance, it is obvious that if our students are highly apprehensive about writing, they will suffer for it. They are likely to avoid writing, which means that they cannot develop their skills. Moreover, when they do write, they are likely to write in a way that precludes success. Common problems, from convoluted sentences to mundane openings, may have a root in a student's writing apprehension. (3)

Buly-Meissner notes "basic writers are conditioned to dislike writing"(4). However, Minot and Gamble, in a related study, note "it is evident not all basic writers suffer from writing apprehension nor from low self-esteem" (121). Rose also cautions against making generalizations about a broad category of students. These cautions noted, the Daly-Miller test provides a good picture of the apprehension level at the beginning and end of the semester. Apprehension levels also help paint a generalized picture of the nature of the students who take Comp I.

CHAPTER FOUR

RESULTS AND FINDINGS

INTRODUCTION

This chapter presents an analysis of the reading test data and the data used to test the seven hypotheses listed in Chapter One concerning writing ability, writing fluency, revision, absences, attrition and apprehension. Statistical procedures were used to present each data set in an unbiased fashion. As indicated in Chapter One, all data relates to daytime students attending the Ankeny Campus of Des Moines Area Community College.

READING EXAM

The *Stanford Diagnostic Reading Test* (3rd Edition) results are presented here in two parts. The first data set (Figure 7 and Figure 8) is the aggregate total of all DMACC Comp I sections that were tested, including the students in the study sample. There are sixteen additional Comp I sections included, representing over 500 students.

The following data sets includes the study sample population only and documents their performance on the reading comprehension and reading speed sections of the test. Figures 9 and 10 represent the results of the comprehension test and Figures 11 and 12 represent the results of the reading speed test.

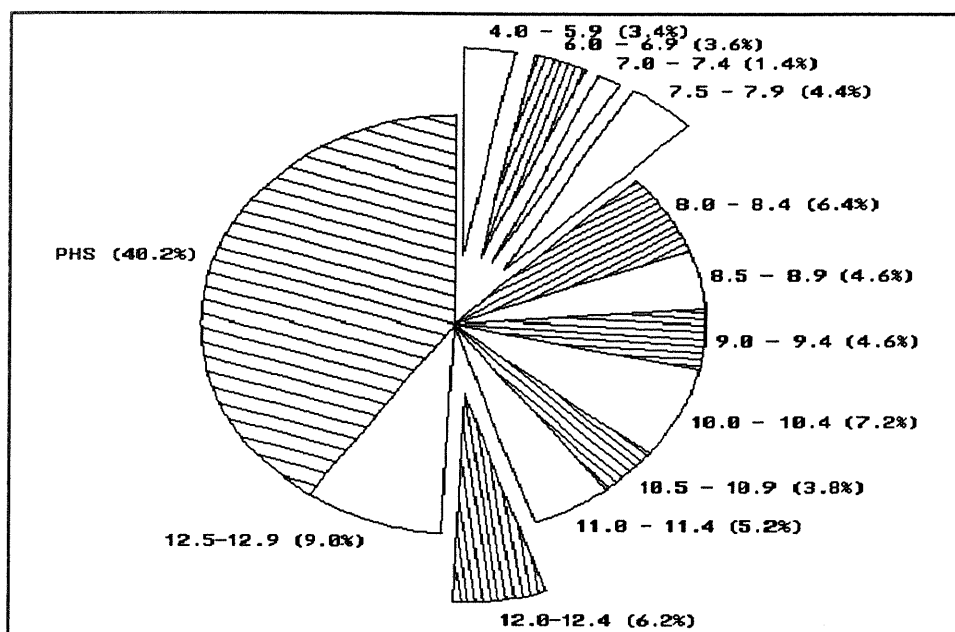


Figure 7 - READING COMPREHENSION SURVEY
 (500 STUDENTS)
 Grade Equivalent - Year/Month
 (PHS = Post High School)

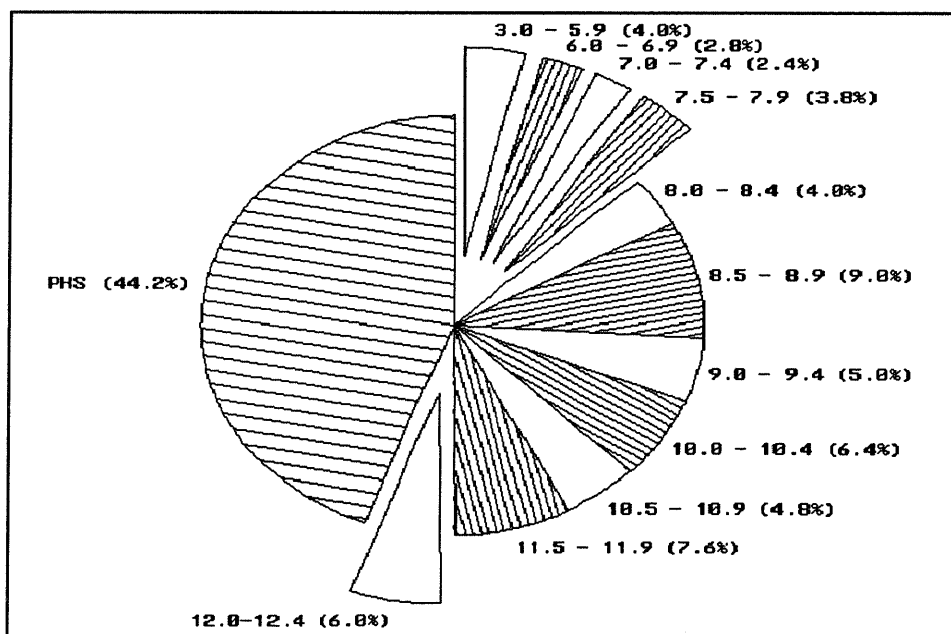


Figure 8 - READING SPEED SURVEY
 (500 STUDENTS)
 Grade Equivalent - Year/Month
 (PHS = Post High School)

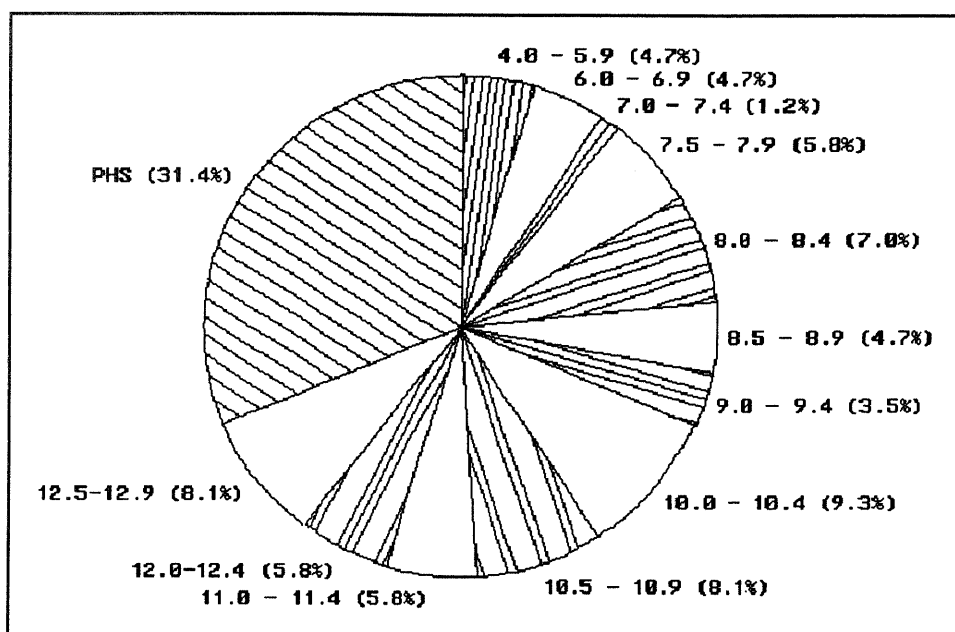


Figure 9 - READING COMPREHENSION SURVEY
 (Experimental Group)
 Grade Equivalent - Year/Month
 (PHS = Post High School)

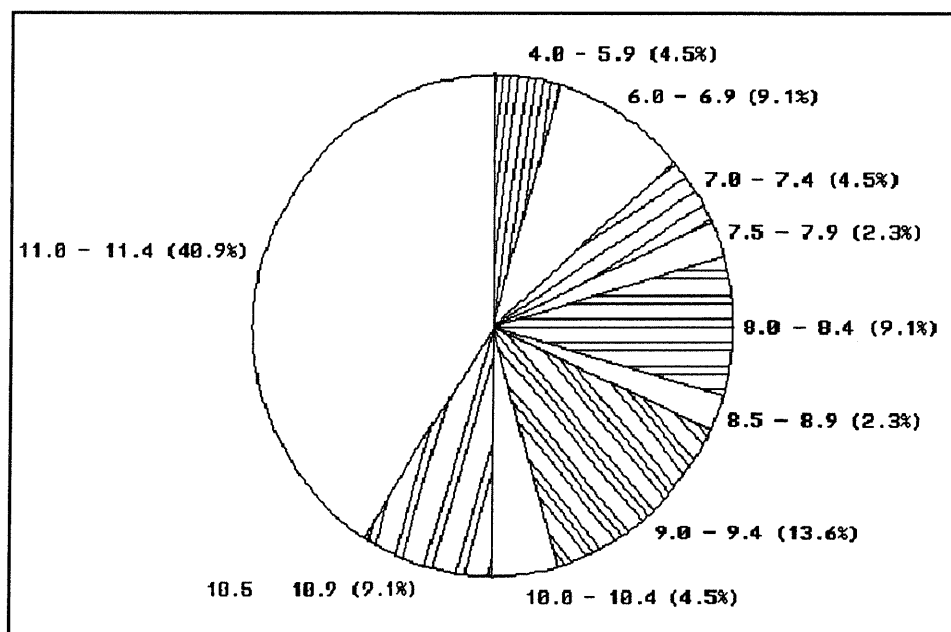


Figure 10 - READING COMPREHENSION SURVEY
 (Control Group)
 Grade Equivalent - Year/Month
 (PHS = Post High School)

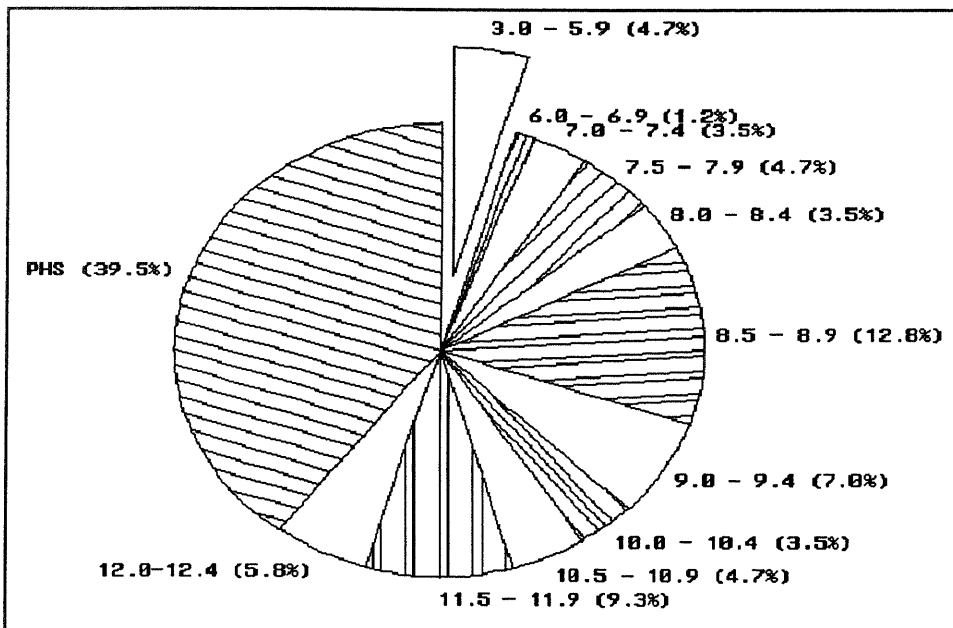


Figure 11 - READING SPEED SURVEY
(Experimental Group)
Grade Equivalent - Year/Month
(PHS = Post High School)

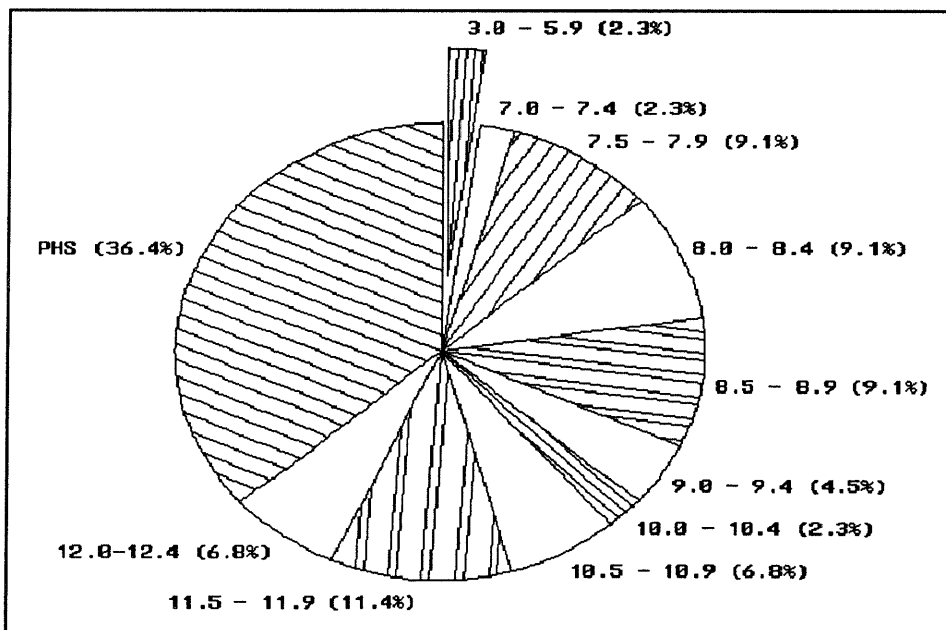


Figure 12 - READING SPEED SURVEY
(Control Group)
Grade Equivalent - Year/Month
(PHS = Post High School)

HYPOTHESIS ONE

- H₀1 There will be no difference between the holistic scores of Comp I student writers taught by the *Facts* inspired approach and those taught by the "natural process" approach.

There were three assignments from both the experimental and control classes holistically scored. Two raters scored the documents on a five point scale. The two scores were then combined and the mean score developed from this figure. A breakdown of the scores can be found in the Appendix. A t-Distribution was used to test for differences between the means of the experimental and control groups. The .05 significance level for a two tailed test is 1.960 (Wiersma 442). The means for the finished papers only were used in this calculation, no draft means were used. A summary sheet of this data can be found in the Appendix.

Table 2

Holistic Scores

	Assignment 1	Assignment 3	Assignment 6
Experimental Mean	6.78	6.75	6.53
Control Mean	6.98	6.68	6.14
t-Distribution	(.90)	0.27	1.45

Since none of the numbers generated by the t-Distribution were greater than 1.960, there was no statistical significance between the scores. While the experimental group scored slightly higher than the control group, it was not by a statistically significant amount. The null hypothesis was accepted.

HYPOTHESIS TWO

H₂ There will be no difference between the holistic score gain of Comp I student writers taught by the *Facts* inspired approach and those taught by the "natural process" approach.

Using the means generated for the test of H₀1, gain was considered by comparing the first assignment mean with the final assignment mean. The means were compared using a t-distribution at the .05 level of significance.

Table 3

Holistic Score Gain

	Experimental		Control	
	Draft	Final	Draft	Final
Assignment 1 Means	5.96	6.78	6.18	6.96
Assignment 6 Means	5.84	6.56	5.59	6.14
t-Distribution	0.59	1.07	2.18	3.13

The t-distribution test of significance is 1.960 for a two tailed test. The control group values of 2.18 for the drafts and 3.13 for the final papers exceeded this value. The holistic score means remained relatively constant throughout the semester for the experimental group, while the holistic score mean for the control group dropped. By the end of the semester, the holistic raters were looking upon the writings of the control group less favorably than they did at the beginning of the semester. The null hypothesis was rejected.

HYPOTHESIS THREE

H₃ There will be no difference in the writing fluency of those students taught by the *Facts* inspired approach and those taught by the "natural process" approach.

The assignments in the study were scanned and then turned into text using OCR software. Because not all of the documents scanned clearly, (dot-matrix especially) not all documents were useable in the final analysis. Time constraints prevented the remainder to be re-keyed into the computer manually. Additionally, only those students who had drafts and finals of all three assignments were used in this portion of the study. This involved 55 students in the experimental group and 33 in the control group.

Using *Grammatik V*, a document summary was produced with the following measures: a raw word count, grade level (Flesch-Kincaid), reading ease (Flesch Reading Ease), average paragraph length, average sentence length, and average word length. The experimental group and control group means of these measures were then compared with t-Distributions at the .05 level of significance. What follows is an analysis of each individual measure and the impact each had on the assessment of the student writing.

Table 4

WORD COUNT MEAN SCORES

	Assignment #1		Assignment #3		Assignment #6	
	Draft	Final	Draft	Final	Draft	Final
Experimental	584.89	694.80	558.51	672.91	664.13	801.91
Control	644.06	718.88	493.76	570.06	462.36	564.24
t-Distribution	(6.27)	(6.46)	19.41	27.78	60.43	64.75

All of the t-distribution results exceed the 1.960 value and are significant. The scores of Assignment One favor the control group while the values of Assignment Three and Assignment Six favor the experimental group. The word count analysis is a primary measure of fluency.

Table 5

FLESCH-KINCAID GRADE LEVEL MEAN SCORES

	Assignment #1		Assignment #3		Assignment #6	
	Draft	Final	Draft	Final	Draft	Final
Experimental	6.95	6.80	6.80	6.84	8.40	8.24
Control	6.03	6.00	6.42	6.36	7.70	7.76
t-Distribution	3.17	2.85	1.40	1.82	2.42	1.67

The results of this test are decidedly mixed. The values of Assignment One exceed 1.960 and favor the experimental group. The values for Assignment Three are not significantly different, though the final approached significance, again favoring the experimental group. The draft portion of Assignment Six is significantly different, favoring the experimental group, though the value falls below the threshold of significance in the final paper.

Table 6

FLESCH READING EASE MEAN SCORES

	Assignment #1		Assignment #3		Assignment #6	
	Draft	Final	Draft	Final	Draft	Final
Experimental	76.36	75.31	76.67	76.27	65.89	66.44
Control	79.70	79.97	76.88	74.82	70.03	69.61
t-Distribution	(5.96)	(7.44)	(0.37)	2.11	(6.71)	(5.42)

The Flesch Reading Ease score is on a scale of 0-100. The lower the score, the more difficult the writing is to read. The 70-80 range of the scale is fairly easy reading, roughly translating to 6th grade level. The 60-70 range represents standard writing on the Flesch scale, representing reading ease of 7th to 8th grade level (see the Appendix). Another way of looking at this data would be to say the students used more complex language to complete the writing assignments. Keeping this in mind, the lower scores represented by the experimental assignments would indicate that the significance achieved (the 1.960 significance test) would favor the experimental group on Assignments #1 and #6 and favor the control group in Assignment #3.

Table 7

PARAGRAPH MEAN SCORES

	Assignment #1		Assignment #3		Assignment #6	
	Draft	Final	Draft	Final	Draft	Final
Experimental	5.43	5.60	6.46	5.41	5.36	4.45
Control	6.05	5.23	4.59	4.28	4.33	3.75
t-Distribution (1.25)		0.92	4.64	3.59	2.64	2.62

These means represent the average number of sentences in a paragraph. While this may be a weak measure in determining writing fluency, it does serve as an additional aid in assessing writing fluency. Using the 1.960 standard, the t-distribution revealed there was no meaningful difference between the groups in Assignment One, the outcomes favor the experimental group for the other two assignments.

Table 8**SENTENCE LENGTH MEAN SCORES**

	Assignment #1		Assignment #3		Assignment #6	
	Draft	Final	Draft	Final	Draft	Final
Experimental	16.83	16.48	16.41	16.07	16.71	16.36
Control	15.16	14.88	14.90	14.23	16.62	16.61
t-Distribution	4.03	3.95	3.90	4.44	0.20	(0.58)

While there was a difference in sentence length through Assignment One and Assignment Three, there was no meaningful difference in sentence length in Assignment Six.

Table 9**SYLLABLES PER WORD MEAN SCORE**

	Assignment #1		Assignment #3		Assignment #6	
	Draft	Final	Draft	Final	Draft	Final
Experimental	1.34	1.34	1.34	1.35	1.46	1.46
Control	1.32	1.32	1.36	1.42	1.42	1.42
t-Distribution	0.40	0.38	(0.28)	(0.65)	0.77	0.71

Using the t-Distribution test of significance for a two tailed test (1.960), no significant difference was determined.

The multiple measures make the question of accepting or rejecting the hypothesis a complex issue. The more encompassing the measure, the more differences between the two groups emerge. Of the measures used in this analysis, the first three (word count, Flesch-Kincaid, and Flesch Reading Ease) are probably the best indicators of significance. As the other measures become more micro in their orientation, the less important they become to the question of fluency. Based on the above analysis, the hypothesis was rejected.

HYPOTHESIS FOUR

H₀4 There will be no difference in the revision of assignments by those taught by the *Facts* inspired approach and those taught by the "natural process" approach.

The same documents used in the analysis of H₀3 were used in the analysis of data for this hypothesis. The degree of revision was obtained by a document comparison analysis using *DocuComp II*, a document comparison program. A summary of changes and a composite document are produced by the program. The changes tracked by the program are: text replacements, text insertions, text deletions and text moves. The means of the experimental classes and control classes were compared with a t-Distribution at the .05 level of significance (1.960).

Table 10

TEXT REPLACEMENT MEAN SCORES

	Assignment #1	Assignment #3	Assignment #6
Experimental	10.13	13.76	16.56
Control	22.18	17.97	11.42
t-Distribution	(15.19)	(5.04)	6.31

The t-Distribution test indicates there was a significant difference on all of the assignments. The results favor the control group for assignments #1 and #3, but favors the experimental group for the final assignment. The control group was more likely to replace text (however insignificant) than the experimental group for the first part of the semester, by the end, the experimental students were replacing more.

Table 11**TEXT INSERTION MEAN SCORES**

	Assignment #1	Assignment #3	Assignment #6
Experimental	4.13	5.13	5.05
Control	5.42	6.18	4.06
t-Distribution	(3.11)	(1.98)	2.09

The t-Distribution test for insertions, like that for text replacements, indicates significance for all three assignments. The results favor the control group for the Assignments #1 and #3 and the experimental group for Assignment #6. Again, the control group inserted more in the beginning, the experimental group surpassed the control group in terms of insertions by the end of the semester.

Table 12**TEXT DELETION MEAN SCORES**

	Assignment #1	Assignment #3	Assignment #6
Experimental	1.25	1.35	2.67
Control	2.52	2.00	1.39
t-Distribution	(3.66)	(1.93)	3.42

The t-Distribution test for deletions follows the same pattern as the other tests. Assignment One was significant for the control group, Assignment Three was not significant (though just barely $p=.03$), though was approaching significance, favoring the control group. The experimental group was favored by the t-test score for Assignment #6.

Table 13

TEXT MOVES MEAN SCORES

	Assignment #1	Assignment #3	Assignment #6
Experimental	0.05	0.00	0.15
Control	0.09	0.09	0.06
-Distribution	(0.29)	(0.97)	0.70

Text moves appeared to be the least utilized revision device. None of the measures were significant.

The extent of the changes were catalogued and the degree of revision quality was determined by correlating the differences with the holistic scores assigned. Each document was reviewed and a determination was made concerning the effectiveness of the revision. Since not all measures behaved the same in a given revised document, the nature of this process is somewhat subjective. Some measures would change as the document was revised, but not all of them.

A revision was considered significant if the holistic score changed between draft and final. Similarly, if the Flesch-Kincaid grade level changed more than one grade level, the revision was considered significant. If the scores went up, the revision was considered helpful. If the scores went down, the revision hindered the final. If there was no change the revision was considered neutral. Revisions with no meaningful change were also noted. A complete set of measures generated by each student can be found in the Appendix.

The table below summarizes the results. A "yes" response indicates the revision was significant. A "no" response indicates insignificant revision or no change. Occasionally, the changes were slight and change in one or more measures was noted.

Table 14

Revision Significance

	Assignment #1		Assignment #3		Assignment #6	
	Experimental	Control	Experimental	Control	Experimental	Control
Yes, Help	50.91 %	45.45 %	69.09 %	33.33 %	52.73 %	21.21 %
Yes, Hinder	16.36 %	12.12 %	5.45 %	12.12 %	21.82 %	18.18 %
Yes, Neutral	20.00 %	33.33 %	14.55 %	33.33 %	20.00 %	30.30 %
No, Help	1.82 %	0.00 %	1.82 %	12.12 %	1.82 %	3.03 %
No, Hinder	1.82 %	0.00 %	3.64 %	0.00 %	1.82 %	6.06 %
No, Neutral	9.09 %	9.09 %	5.45 %	9.09 %	1.82 %	21.21 %
Total	100.00 %	100.00 %	100.00 %	100.00 %	100.00 %	100.00 %

As the percentages indicate, the difference between the two groups in the significant/helpful category moved from 5.46% in Assignment #1 to 31.52% in Assignment #6. The cumulative impact of all of the measures lead to a rejection of the null hypothesis.

HYPOTHESIS FIVE

H₀5: There will be no difference in the number of absences between those students taught by the *Facts* inspired approach and those taught by the "natural process" approach.

To test this hypothesis, a t-Distribution was used to compare the mean absences of the experimental and control groups for any differences at the .05 level of significance.

All sections involved in the study were closed, indicating each had reached the maximum enrollment of twenty five students. However, first day figures indicated only 99 students showed up for the four experimental classes and only 49 for the control classes. It is not unusual for attendance figures to be in a state of flux for the first few days of class and class population is fixed more precisely after the class roles are purged of those who have not paid

tuition (approximately two weeks after the beginning of the semester). Ten students in the experimental group were either purged or transferred to other Comp I sections. No students in the control group were similarly affected.

Some students stopped attending, but failed to drop the class. These students distort the mean absence figures for both groups. The means and t-Distributions were calculated both including and excluding these students. The means and standard deviations were both significantly lower without these students. Additionally, since all of the experimental sections met three times a week and both control sections met two times a week, the control absences were weighted to compensate. A summary sheet is included in the Appendix.

Table 15

Attendance

	EXPERIMENTAL GROUP	CONTROL GROUP
Mean	9.09	11.23
Adj. Mean	7.94	8.73

The t-Distribution value is (3.73) and the adjusted value is (3.04). Both of these values exceed the .05 significance figure of 1.960 for a two tailed test. The null hypothesis is therefore rejected. The attendance means indicate the experimental classes result in fewer absences, both before and after those who failed to drop were taken into account.

HYPOTHESIS SIX

H₀6 There will be no difference in attrition between those students taught by the *Facts* inspired approach and those taught by the "natural process" approach.

The experimental student withdrawal figure of 19.19% is more than twice as high as the control figure of 8.16%. Additionally, the departmental figures for attrition in Comp I classes on the Ankeny Campus were used to determine if the attrition rates between the study groups

were more or less than the departmental rate. The departmental percentage for Fall '91 and Spring '92 (combined) is 18%. While the experimental group attrition may not be out of line from a departmental standpoint, it is a significant difference.

The null hypothesis was rejected.

HYPOTHESIS SEVEN

H₀7 There will be no difference in writing apprehension levels between students taught by the *Facts* inspired approach and those taught by the "natural process" approach.

The t-Distribution was used to determine if the experimental group mean changed more or less than the control group over the course of the semester and whether that change was significant at the .05 level (1.960).

Table 16

Writing Apprehension

Daly-Miller	PRE-TEST	POST-TEST
Experimental Mean Score	80.30	84.37
Control Mean Score	81.37	82.57
t-Distribution	(1.52)	(2.15)

The test indicated there was no meaningful difference between apprehension levels at the beginning of the class, but there was a significant difference at the end of the class. The higher figure of the experimental group indicates the students overall gained more confidence as writers over the course of the semester than the control group did. The null hypothesis was rejected.

CHAPTER FIVE

CONCLUSION

This chapter presents conclusions based on the seven hypotheses tested in this study. The hypotheses tested a process mode of instruction and a mode developed from the course outlined in *Facts, Artifacts and Counterfacts*. These were tested in terms of a holistic evaluation of student writing, fluency of student writing, revision, student absences, class attrition, and writing apprehension.

Of the seven hypotheses, H₀1 (holistic scores) was accepted, H₀2 (holistic score gain) was rejected, H₀3 (writing fluency) was rejected, H₀4 (revision) was rejected, H₀5 (absences) was rejected, H₀6 (attrition), was rejected, and H₀7 (apprehension) was rejected. Only H₀6 (attrition), of those hypotheses rejected, favored the control group. The remaining measures favored the experimental group. The biggest problem in interpreting the data is the impact of H₀1 on the results.

H₀1 There will be no difference between the holistic scores of Comp I student writers taught by the *Facts* inspired mode and those taught by the "natural process" mode. (hypothesis accepted)

While the difference in means between the experimental and control classes at the end was not significant (as represented by the t-test) it was approaching significance. The t-test value of 1.45 was only .51 less than the 1.96 value needed to achieve significance and favor the experimental group. Even though the t-test does not indicate significance, the results of the test raise the possibility of practical significance. Practically speaking, the experimental group papers were better than those of the control group. This notion of practical significance calls

into question the underlying assumptions of the holistic scoring process undertaken for this study.

It is possible to look at the holistic score results of H₀1 in more than one way. The holistic scorers were instructed to measure the student writings in a pre-determined manner. The categories used by the raters are listed below. The number reflects the value assigned each category. A one is the lowest value and a five is the highest.

1. Demonstrates fundamental deficiencies in writing skills. An essay in this category contains serious and persistent writing errors or is so underdeveloped as to be practically incoherent.
2. Demonstrates minimal competence and is seriously flawed. An essay in this category exhibits several of the following traits:
 - weak organization and very little development
 - little or no relevant detail
 - serious errors in mechanics, usage, sentence structure or word choice
3. Demonstrates competence, but is flawed. An essay in this category reveals one or more of the following traits:
 - exhibits basic organization or development
 - inadequate explanation or illustration of key ideas
 - a pattern or accumulation of errors in mechanics, usage, or sentence structure
 - limited or inappropriate word choice
4. Demonstrates clear competence. An essay in this category exhibits the following traits:
 - is adequately organized and developed
 - explains or illustrates the key ideas
 - demonstrates adequate facility with language
 - may display some errors in mechanics, usage, or sentence structure, but not a consistent pattern of such errors
5. Demonstrates a high degree of competence. An essay in this category exhibits the following traits:
 - is well organized and developed
 - clearly explains or illustrates key ideas
 - demonstrates facility in the use of language
 - demonstrates syntactic variety
 - is almost wholly free from errors in mechanics, usage, and sentence structure

FIGURE 13 - HOLISTIC SCORING GUIDE

As stated above, a score of five represents a high degree of competence. But what kind of competence? David Bartholomae, in "Writing on the Margins," says, "...there is reason to examine the assumptions about the nature of literate skills represented by the decisions we make in placement exams or tracking procedures" (67). The context of the holistic scoring sessions for this study is similar enough to student assessment to be applicable here. In each case, raters are asked to render judgments based on predetermined criteria.

According to Bartholomae:

We act as though we can be fairly confident in marking the boundary lines between those students who can read and write with fluency yet the question of what this facility actually is, like the institutional processes that determine who is included and who is excluded, remains largely unexamined....It would be convenient to say that basic writers are just like their mainstream counterparts but that they happen to make more grammatical mistakes along the way. Many curricula are organized along these lines. Students who make a lot of sentence-level mistakes are put into one pile and students who don't are put into another. There are few basic writing programs, then, that include students who don't make the kind or number of sentence-level errors that are taken as the primary indicator of a basic writer. It is not, however, the case that sentence-level errors are the only indicator of students who cannot do the work of the university. The style of error extends beyond the sentence to the ways of organizing texts, of producing them, or of imagining their possible uses. (67-68)

This calls into question a number of assumptions we make about the nature of beginning writers. Considering the nature of the experimental class and the nature of that group's writing assignments in relation to the control class writing assignments, it is possible to surmise that the experimental group's attempts to complete the final assignment did not meet with complete success. This does not mean that the experimental group's scores represent a failure, perhaps

it means that the degree of difficulty presented by the experimental class Assignment Six was greater.

The control assignment is as follows:

EVALUATION ASSIGNMENT

The film *Being There* is going to be shown in class on the date listed on your syllabus. You are going to write an essay in which you evaluate this film. Consider carefully the criteria on which you are going to base your evaluation. You must use concrete examples from the film to illustrate the criteria on which you are basing your judgement. Use the James Agee essay "The Treasure of the Sierra Madre" from *Reading Critically* as a guide, as well as the attached reviews of the movie.

You must use specific references from the reviews, as well as the movie. Do not summarize the film, what moments you choose to use in your paper must directly relate to a point you are trying to make. Because I am supplying you with the reviews, you will not need to create a "Works Cited" page at the end of your paper. You will, however, have to cite these sources in the paper itself.

While this assignment was modified from the one presented on page 288 in Chapter Six of *Reading Critically, Writing Well*, it still fits the general thrust of the chapter and the assignment on which it was based. Axelrod and Cooper state:

Writing evaluations builds your confidence in your own judgment. By supporting your opinions instead of merely asserting them, you gain experience in reasoning systematically. You learn to examine your own assumptions, to discover what you think and why, and come to understand better your own values. (244)

Class time was spent discussing the "Evaluative Writings" in Chapter Six of *Reading Critically*, and prewriting in various ways, developing lists in groups, for example, of possible criteria for evaluation. The final paper was handed in only after the class went through a full-class assignment workshop, where volunteer student papers were discussed, a peer group draft session and an individual conference with me, the instructor.

An examination of the holistic scores by student log (see Appendix D) reveals that no control group student received a ten, the highest possible combined score (five points per scorer) and only three papers out of thirty five (8.6%) received a score of nine.

Here is an excerpt from one of the papers which scored a composite score of nine:

Being a realist, I first disliked this movie, finding it silly, unbelievable, and even predictable. I became used to the formulaic humor that revolved around Chauncy's lack of understanding and how other's responded to it. It did, however, end up surprising me. I kept waiting for the discovery of Chauncy's stupidity, but when it became evident that it wouldn't be discovered, I realized that's the sadly ironic point of the movie, but the suspense is killed.

This paper is predictable. It adopts the tone and language of the movie reviewer and makes some claims about the movie. This student whom I will call Bill, appears to be familiar with the pattern of movie reviews by having read other reviews and probably watching reviewers like Gene Siskel and Roger Ebert on television. The demands of the assignment are not that different than those demands faced by either assignments in past English classes or in other college classes.

Using the holistic scoring traits: organization and development, explaining or illustrating key ideas, facility in the use of language, and syntactic maturity, the above sample meets the test. However, the experimental assignment is not so tidy, nor is the approach to completing it quite so straightforward.

Here is the experimental group Assignment Six which was adapted from *Facts, Artifacts and Counterfacts*:

Your research on adolescent development will be extended now to the "case studies" presented in the collected autobiographies. I would like you to use these case studies to draw some conclusions about the way change occurs for the adolescents represented in your sample population.

Sheehy says that after she spent hours reviewing the cases she collected, suddenly patterns, similarities, regularities began to emerge. These patterns allowed her to speculate about people in general. She could do more, that is, than talk about Bob and Alice or Ted and Susan. Where she does talk about individuals, she does so because their experience is representative of a common experience. On the basis of what she finds generally true, she proposes a theory about, for example, the conflict between young adults and their parents, a theory she explains by inventing such terms as "merger self," "seeker self," and "inner custodian."

Discuss change and adolescence on the basis of the autobiographies, and propose a theory that can help the class focus on the work we have done this semester. Your tasks are as follows:

1. Study the "cases" in the collected autobiographies.
2. Identify the patterns that seem significant - look for common themes, problems or experiences; and look for themes, problems or experiences that break the mold, that stand out as unique.
3. Report on what you find and begin to explain what these patterns represent. On the basis of what you find, that is, what can you say about adolescent development?

Draw on Sheehy's work as you write this paper. Feel free to incorporate the other books we have read this semester as well. Mead, in particular, says in the introduction to *Coming of Age in Samoa*, that:

if we would appreciate our own civilization, this elaborate pattern of life which we have made for ourselves as people and which we are at such pains to pass on to our children, we must set our own civilization over against other very different ones. (12)

What does Mead bring to the discussion? How does reading about the rites and rituals of the Samoans add to your understanding about the way our culture determines the process by which one becomes a "full fledged" adult member of our society?

Presented below is a paragraph from an experimental group paper response to Assignment Six. This paper received a combined score of ten from the holistic raters. There were two papers out of sixty one (3.3%) scored for Assignment Six that received a ten, five more (8.2%) received combined scores of nine.

Many of the autobiographies presented concerns about an uncertain future. This concern represented a conflict about what choices an individual should make now, and how those choices would affect their future. These choices form a crossroad in adolescent development. In order to allow for new growth to come about, a person must leave a part of themselves behind. Accepting new ideas, roles, and responsibilities is an exciting experience, but also one that people showed apprehension toward. K**[name] expressed this reluctance toward change, "I had built a comfort zone, and was scared of what change could do to my life" (1). The moulding of a unique identity and breaking away from parental control that is apparent throughout adolescence, faces its toughest challenge when confronted

with impending graduation. The mixed emotions that surround this event represent a classic confrontation of our "Merger Self with its universal wish to be attached by another, and our Seeker Self with its universal wish to be attached to another, and our Seeker Self striving to be separate and independent" (Sheehy 50). This struggle can produce a great deal of anxiety. Stated by P**[name], "It was a scary feeling to know that I would be out on my own..." (2).

This writer, whom I will call Sue, has much better control of her material in an objective sense than Bill's control group paper. There is a clear topic sentence and there is support. It builds and there is outside authority cited, additional support for the writer's stated purpose in this paragraph and continuity throughout.

However, the language in this paragraph, while it may be "the language of the university" in one sense, does not necessarily fit the language of the experimental class. David Bartholomae in "Inventing the University," talks about reviewing placement essays at the University of Pittsburgh. As was the case with "Writing on the Margins," it was a situation not too dissimilar from the holistic scoring sessions used in this project. When commenting on how he was reading these essays he says:

As I read these essays, I was looking to determine the stylistic resources that enabled writers to locate themselves within an "academic" discourse.... I was not looking to see how a writer might represent the skills demanded by a neutral language, (a language whose key features were paragraphs, topic sentences, transitions, and the like -- features of a clear and orderly mind). I was looking to see what happened when a writer entered into language to locate himself (a textual self) and his subject; and I was looking to see how, once entered, that language made or unmade the writer. ("University" 148)

This language Bartholomae is talking about may be a lot messier than the student paragraph demonstrated above. It relates to the underlying assumptions of the *Facts* course.

Among them:

In the course and in this book, we are presenting reading and writing as a struggle within and against the languages of academic life. A classroom performance represents a moment in which, by speaking or writing, a student must enter a closed community, with its secrets, codes and rituals. And this is, we argue, an historical as well as conceptual drama. The student has to appropriate or be appropriated by a specialized discourse, and he has to do this as though he were easily and comfortably one with his audience, as though he were a member of the academy. And, of course, he is not. He has to invent himself as a reader and he has to invent an act of reading by assembling a language to make a reader and a reading possible, finding some compromise between idiosyncrasy, a personal history, and the requirements of convention, the history of an institution. (8)

The very acts of the assignment (which include dealing with primary resource material [autobiographies of class members], synthesizing and incorporating books read for the class, and looking for patterns and making connections with what those patterns might represent) are much more open ended and call upon a greater range of conceptual skills (arguably the skills of "the academy") than that of the movie review assignment of the control group.

This is an excerpt from an experimental group paper which received two threes on the 1-5 scale for a combined score of six (out of a possible 10 points):

Once we hit adolescence and start to take on adult responsibilities you usually see us taking it on in our jobs, outside the home. For example, H**[name] learned how to manage his money in order to buy his own clothes and he learned to manage his time with his friends around his work schedule (1). In addition H**

said, "This again added to my independence and introduced me to working the night shift and going to school during the day, a responsibility that I took head on and did fairly well at. I managed to keep my grades up and also keep myself running" (2).

From these examples you see that we experience responsibility more outside the home. Samoans seem to experience their sense of responsibility through the house and the chores they have to do to survive. Our responsibilities are not all home bound.

Individuality and personal identity are two things that their culture lacks. The only time they are encouraged to show their true personality is through their dancing. Where as, here individuality and self-expression are highly stressed.

This paper is not without problems. However, something is also happening here. This person (I will call Ann) is connecting Mead's *Coming of Age in Samoa*, with the primary source material (autobiographies), and pushing outward in an effort to make connections. Ann is attempting to appropriate language that is not yet her own and write into a role that is not yet a comfortable fit. She is working hard to mimic the language and interpretive systems of "the university."

These things might not have been noticed by the holistic raters partly because of the instructions and partly because of the conventions of academic discourse, the very community Ann is struggling to enter. This is not to fault the holistic raters; they had been trained and calibrated to look at essays in a certain way. The success of Ann's paper is not a formal success, but a conceptual one and one that might not be noticed in the holistic scoring setting.

An alternative explanation for the lack of difference between the two groups might be the impact of a group of four students from the Dental Assistant program (experimental Section F) who put minimal effort into the final assignment once it was clear they could pass the course even if they failed the paper. This group of papers accounted for all of the threes (3) given the

experimental group and two of the five fours and accounted for 8.2% of the total aggregate score. In comparison, only one control student received a combined score of three and only two students received combined scores of four on the Assignment Six. This block of papers could have skewed the mean for Assignment Six and possibly changed the outcome of the measure. Perhaps an honest effort by these students might have boosted the difference between the two groups into the realm of significance. On the other hand, it has been my experience that performance patterns of this kind are typical for DMACC Comp I students and especially for DMACC vocational/technical students who may be taking only one or two liberal arts classes. I have found that these vocational/technical students frequently fail to see the relevance of classes outside of their particular programs and turn in minimal performances. Students, especially those with high degree of writing apprehension, are frequently looking to "get by" rather than push to significantly improve their writing.

Claiming class performance based on major, program, or apprehension, however, is outside the scope of this study and is mentioned simply to suggest the possibility of future study. A psychological study involving the affective domain of various student groups in a community college composition class might be one possibility. Additionally, the presence of these student groups in a given class is typical and their attitudes and performance are factors in teaching Comp I at a community college.

While the outcome of H_01 suggests that there is no difference in the writing performances of the two groups, the other measures suggest otherwise. The other measures that deal directly with writing, H_02 (holistic score gain), H_03 (writing fluency), and H_04 (revision) indicate the experimental classes outperformed the control classes in a number of significant ways.

- H₀2 There will be no difference between the holistic score gain of Comp I student writers taught by the *Facts* inspired mode and those taught by the "natural process" mode. (hypothesis rejected - experimental group favored)

H₀2 was significant, though the outcome was not what was expected. Initially, I expected the means of both groups to rise from Assignment One to Assignment Six. This was not the case. The t-test of the experimental group means showed no significant difference between the means of Assignments One and Six. However, the means of the same assignments for the control group dropped. It appears that as the assignments for each group grew in complexity, the experimental group at least was able to maintain a certain level of performance while that of the control group did not.

I feel that this is one place where the recursive nature of the experimental class can be shown to make a difference. Not only were the writing assignments over the course of the semester growing in complexity (See Appendix B for all of the experimental group's assignments), but the linkages between reading and writing gave the experimental group a language and a way of dealing with this growing complexity. The semester begins by having students write about their own experience and describe times both when they changed and when they didn't. Ultimately, these papers and others, including the autobiography (Assignment Five) become primary source materials for Assignment Six, in which the student attempts to develop their own theory of, in this case, adolescent development. In the process, they work against the easy conventions so often found in student writing ("Divorce is bad.") They develop their own terms and conduct their own investigation into a subject. Ultimately, these students will learn what it means to study an academic subject and not just memorize and regurgitate empty information or recite empty platitudes.

This is not to suggest that this is what happened in the control group. However, the way the units were structured in *Reading Critically*, *Writing Well*, the control group text, did not

allow for the kind of recursive patterns of the experimental group. Assignment One out of *Reading Critically* was an autobiographical assignment in some respects not too different from the first assignment of the experimental group. As noted in the holistic data of H₀1, there was no significant difference in the scores between the two groups. This was perhaps the most comfortable assignment of the semester and certainly the kind of assignment the students were familiar with.

The second assignment for the control group was a "reflective" essay in which the students were asked to "explore an insight you have about the human condition" (Axelrod and Cooper 142). While some aspects of the first assignment were present (the first called for "a significant event, phase or person in your life"), it had little to do with the first essay. The next essay was an observation essay "about an intriguing person, place, or activity in your community" (Axelrod and Cooper 187). While these assignments may have been moving up James Moffett's "ladder of abstraction," the walk was slow.

None of these assignments challenged the students in terms of connecting the readings and the writings. While those students with reading problems had difficulty with the readings, they could still resort to a built in set of commonplaces to use in their writing assignments. Here is an example from control Assignment Three:

The starter was just lining up the cars as I walked closer to the action. I knew both of the kids that were racing. Brad, a 17 year old senior at the highschool had been challenged by Brian a 16 year old sophmour who had just gotten his license. I personally wanted Brad to win, he drove a 79 Z28 with a 400 bored 30 over. This car was his pride and joy, he had worked all his life for this car, and continues to work for it while his graded tend to slip. Brian was a little brat who always got what he wanted. His parents had just bought him a 1990 mustang.

There is really nothing here. Bob, the writer, goes on to say, "really racing is stupid." But by the end of the paper he can say, "It might seem just like a stupid arrogant race of others, but to the kids involved its a way of life." Bartholomae says this is an example of "a writer who locates himself within an available commonplace and carries out only the rudimentary procedures for elaboration, procedures driven by the commonplace itself and not set against it" ("University" 158). He goes on to say this "is not the opening up of a system but a justification of it" ("University" 158).

By the end of the semester, the students in the control group have no evaluation language to utilize in the evaluation assignment (reproduced in Appendix A) or, for that matter, to push against it. Here is a sample of control Assignment Six. This assignment was given a composite score of nine by the holistic raters.

The cast of characters helped to make this movie much better than what it would have been without them. Peter Sellers can make any character great, this movie being no exception. And as always, he is the main character, the center of attention, the other players acting off of his brilliance, for example, as a judge would be the center of attention in a courtroom, or a captain would be on a ship. The movie was funny, the theme was there, but it didn't cause hysterical laughter like, say a George Carlin piece would. It was subtle-like comedy, although some of Chance's silliness could be compared to a Jerry Lewis movie. He would stop what he was doing to mimic a person shown on TV, or he might make awkward gestures as he walks down the hall. Some parts I found just plain stupid, however, such as when Chance and Eve (Shirley Maclaine) are in the bedroom together and she mistakes his statement "I like to watch" as sexual in nature. But a movie does not qualify as a movie anymore without something sexual thrown in.

This was presented as one paragraph in the paper. It starts out talking about the cast of characters and Peter Sellers in his role of Chance, the gardener, is offered as support for "The cast of characters helped to make this movie much better than what it would have been without them." However, no specific moments are evoked for support and we are simply told Sellers "can make any character great" and "the other players act[ing] off of his brilliance." This person (whom I will call Fred) then makes the claims "The movie was funny" and "the theme was there," neither of which are supported or relate to the claim about the cast of characters. There are outside connections: a George Carlin piece and a Jerry Lewis movie. The paragraph ends with "Some parts I found just plain stupid" and finally: "But a movie does not qualify as a movie anymore without something sexual thrown in," which have no relationship to the beginning of the paragraph.

In fairness to Fred, my name for the writer, there is some thinking going on here. There is an attempt to place this movie in a larger context (Jerry Lewis movies), which, since they are not current, assumes a reasonable amount of prior movie knowledge. Fred goes on in his paper to compare Chance with the Ronald Reagan presidency and also evokes *2001: A Space Odyssey*. Overall, the paper, according to the raters, satisfactorily completed the goals of the assignment. Something, however, seems to be missing from this paper.

Bartholomae might argue that what is missing relates to the writer's conception of status and authority. Perhaps Fred did not feel empowered to successfully create the context within which the film could be reviewed. Fred appears to be trying to mimic the language and claims of the reviewer. He (Fred) locates himself in the available commonplaces and is trying to carry out at least a rudimentary procedure for completing the task. It may be that the language of the movie reviewer is stretching Fred's language beyond what may have been "normal" in his speech or writing.

In more general terms, the three final paper means for the control group show a steady decline over the semester, from 6.98 (#1) to 6.68 (#3) and finally to 6.14 (#6). This decline,

while not precipitous, perhaps, is still significant and represents a failure for the control group. If, as maintained, this represents a language problem, the control group may have a more difficult time in Comp II, where the focus changes to more expository and persuasive writing.

H₀3 There will be no difference in the writing fluency of those students taught by the *Facts* inspired mode and those who were taught by the "natural process" mode.
(hypothesis rejected-experimental group favored)

The most complex measures were those that were computer generated for H₀3 and H₀4. Several measures were considered in an attempt to provide an objective look at student papers. By examining particular features of the student drafts, it was hoped that some type of correlation with the holistic scoring could be achieved. This was not the case. Where the holistic scores indicated no significant difference, there were significant differences noted in the *Grammatik V* analysis for H₀3.

The holistic scoring, while very useful, is a subjective measure. As noted in Chapter Three, "holistic scorers are most influenced by the content and organization of a student's writing" (Huot 207). As shown above in the discussion for H₀1, the self-conscious, reflective tone of the experimental papers, plus the relative complexity of what they were being asked to do, may have actually worked against these papers when they were being scored (see the discussion of Ann's paper). Using *Grammatik V*, therefore, was a way to push against the perceived subjectivity of the holistic scores. The primary measure for H₀3 is the word count. As indicated earlier, Reid and Findlay (1986) note that essay length correlates most closely with holistic measures of writing quality. Other studies, notably Cheaham (1989) and Thomas and Donlan (1980), also measure writing fluency with word counts.

Ann's paper, used in the discussion of H₀1, received a composite score of six from the holistic raters, yet it is 1,775 words long, far above the experimental group mean of 801.91 words and 1,211 words above the control group mean of 564.24. The paper does not meander, it simply draws upon a number of the student autobiographies and books used in the classroom for support.

The control group papers, rather than draw upon the authority of the movie reviews which were provided with the assignment, tended to stick to commonplace judgements and then find statements from the reviews which supported their generalization. There was no attempt, for the most part, to integrate the reviews in any meaningful manner, nor push against the claims made by the reviewers in the reviews. For example, here is part of Ted's control group Assignment Six:

I can see how people can be a little blind to reality once in a while, but this is ridiculous. In the article of "Boob Tube", Denby said, "*Being There* is the most bizarrely dignified American movie in years" (69). This movie was definately bizzare. How could anyone be so blind to Chance's ignorance. Roger Ebert said, "It pulls off it's long shot and is a confoundingly provocative movie" (88). It definately pulled off its long shot. *Being There* shows us good examples of how are society is led around by people with lots of money and power. lastly, in a article of "The Nation" , Richard A. Blake said, "It is quite absurd, utterly fantastic, more than a little uncomfortable-a very nettle of foolishness"(91). I agree that it was an absurd movie, but the way it gets its point across is what makes it fantastic.

This quick reduction of outside information tends to close debate rather than open it up. Instead of truly considering what the reviews may have said, Ted simply appropriated some of the language, because the assignment said to quote from the sources and that was that. Ted heads for a close with, "It may have not of been a humourous movie, or action packed, or

whatever. However it did make a definite point and did its intended job. *Being There* was definitely all there." There is nothing else to say, except this particular paper was 623 words long and had a composite holistic score of six.

In more general terms, the mean word count revealed that Assignment One favored the control group, while Assignments Three and Six favored the experimental group. The mean difference between the two groups by Assignment Six was 238 words. The experimental group made progress over the course of the semester, as represented by the three final paper means (694.8 for #1, 672.91 for #3 and 801.91 for #6), though the dip in the word count mean for #3 meant that progress was not linear. In my opinion, the dip taken by the Assignment Three mean (672.91) can be seen as representing student struggle with the class itself and reading/writing relationships within it. It's not easy to see things a different way and push against the commonplace.

The pattern of the control group was just as revealing, moving from a mean of 718.88 words in Assignment One to 570.06 words in Assignment Three and finally 564.24 words in Assignment Six, for a net loss of 155 words. There did not seem to be writing growth in the control classes the same way the experimental classes seem to have experienced writing growth.

Word length was not the only measure considered for H_03 , though it was the one with the most research support. Though there is some question concerning the validity of readability measures (Mickelson 1990), they do serve a supporting role in determining the validity of writing fluency as a measure. The measures are presented in this paper as support, rather than as primary evidence for H_03 .

One of the values of the Flesch-Kincaid Grade Level measure and the Flesch Reading Ease measure is determining the level of technicality of a writing sample. It is one of many ways in which a style analyzer such as *Grammatik V* is useful. A writer can use these measures to determine readability and gauge the potential effectiveness of a piece of writing in reaching

a target audience. Audience for class papers is largely a myth, or at the very least the teacher, no matter how many times writing to a specific audience is stressed in class.

In the past, I have used style checkers like *Grammatik V* to measure training manuals and use them as a reality check to be sure my language fit the context. If I was writing to clerks, I needed to use a different language than when I wrote to my bosses. I don't see my students operating with that same principle in mind. It is so much work writing, in some cases, that tailoring writing to an audience is not part of the equation. Students may be fluent in words, but not be what Linda Flowers would call "reader-based." Additionally, combining simple sentences into more complex sentences can raise the level of technicality. At any rate, it is a more objective measure and can serve as a counterpoint to the subjectivity of the holistic scoring.

The results of the Flesch-Kincaid Grade Level analysis were decidedly mixed. The means of Assignment One favor the experimental group, while the means for Assignment Three were not measurably different. The means for Assignment Six were mixed. The t-test figure for the drafts was 2.42, well above the 1.96 value for significance, yet the final t-test figure was 1.67. These figures generally favor the experimental group, though the measure is weak. One reason may be the cut-off points for each grade level.

The Flesch Reading Ease score correlation was a much more precise indicator of difference between the two groups. The measure rates writing on a scale of 0-100. The lower the score, the more complex the writing. On the Flesch scale, the 60-70 range translates into standard level reading, roughly 7th to 8th grade level. The 70-80 score range is easy reading, roughly equivalent to 6th grade level. (See the Appendix for the complete scale.) As indicated in Chapter Four, another way of looking at the data would be to say the lower the score, the more complex the language usage in the student essays. Assignments One and Six favor the experimental group with lower scores, reflecting more complex language, while Assignment Three favored the control group. The key figure in this case might be the final scores, with

the experimental group scoring 66.44 and the control group scoring 69.61. The t-test figure was (5.42), above the 1.96 value for significance.

Three other measures were used in an attempt to measure fluency. As the unit of measure became smaller, the less useful these measures became in pointing out differences between the two groups. The average number of sentences per paragraph measure showed no meaningful difference in Assignment One and favored the experimental group in Assignments Three and Six. The more sentences per paragraph, the higher the likelihood that the ideas represented in these paragraphs are more completely developed. The measure does not assess content, however, and those students who create paragraphs as the mood strikes them can not be taken into account.

Similarly, the longer the sentence, the more complex it is likely to be. However, sentence length is not foolproof and can not measure overwriting, passive constructions, or other elements which can add length without necessarily contributing to meaning or clarity. (Using *Grammatik V* in an interactive mode can detect these features, but that is outside the scope of this study.) Assignments One and Three favored the experimental group while there was no significant difference in Assignment Six.

The weakest measure was the syllables per word mean score. It would be very difficult under any circumstances to budge the average figure in a significant way. The data supports this observation and there was no meaningful difference between the two groups.

H₀3 was rejected and the data largely supports the experimental group. The more micro the measure, the less reliable it is in determining difference between the two groups. The primary focus is on the word count, and to a lesser degree, Flesch-Kincaid and Flesch Reading Ease.

- H₀4 There will be no difference in the revision of assignments by those taught by the *Facts* inspired mode and those taught by the "natural process" mode. (hypothesis rejected - experimental group favored)

The same documents used in the analysis of H₀3 were used to determine the effectiveness of the revision for H₀4. This was perhaps the most subjective of all of the measures and represented a correlation of several items to determine the nature of significance. The degree of revision was determined by comparing the draft and final version of the same assignment using *DocuComp II*, a document comparison program. A summary of changes and a composite document were created, enabling a detailed comparison. Four measures are tracked by the program: replacements, insertions, deletions and text moves. The most common form of revision from a sheer numeric standpoint was the text replacement. Means ranged between a low of 10.13 replacements per paper to a high of 22.18. Typical replacements include replacing misspelled words and fixing punctuation. The t-test indicated there was a significant difference on all assignments, favoring the control group on Assignments One and Three and the experimental group on Assignment Six.

Text insertions or deletions can be as small as adding or deleting a punctuation mark or as large as adding or deleting whole sections. There were more insertions than deletions, mean insertions ranged from 4.06 to 6.18 per paper while the deletions ranged from 1.25 to 2.67. It is interesting to note that students on average were more likely to add rather than delete text. Both measures resulted in Assignments One and Three favoring the control group and Assignment Six favoring the experimental group.

Neither experimental or control groups moved text in their assignments to any great degree and there was no significant difference between the two groups. Students appear to be locked in to saying things in a particular fashion and do not look for ways to move text in a meaningful way. They will add or delete text, but seldom will they move it, unless asked to

in a writing conference. They become "married to the page" and have difficulty seeing the page other than as it is.

According to Nancy Sommers, "The students understand the revision process as a rewording activity. They do so because they perceive words as the unit of written discourse" ("Revision" 381). This is demonstrated by the significant difference in the amount of activity between the measures. The text replacements reviewed involved, for the most part, "fixing" or replacing words. Students, according to Sommers, feel "that the meaning to be communicated is already there, already finished, already produced, ready to be communicated, and all that is necessary is a better word 'rightly worded'" ("Revision" 381).

Quantifying the nature of the changes represented the beginning of the process of determining significance. While it is possible to use a t-test to measure which group utilized more of a particular measure, this alone does not answer the question of significance. The next stage was correlating the revision measures with those created by *Grammatik V* and also the holistic scores. A spreadsheet was created for a subset of the student essays, those that had a complete set of data. This amounted to 55 experimental students and 33 control students. (A complete spreadsheet can be found in Appendix D.) The revision summary tracked all changes between the selected measures and aided in the overall determination of significance.

The decision process depended on the nature of the summary. For example, a revision was considered significant if the holistic score changed between draft and final. Similarly, if the Flesch-Kincaid score changed more than one grade level the revision was considered significant. All of the *DocuComp* measures were considered in this review. In addition to significance, the impact of the revision was considered. If the holistic scores went up, the revision was considered helpful. If the holistic score went down, the revision was considered harmful. If there was no change the revision was considered neutral. Revisions that did not appear to be meaningful were also noted.

It was not always easy to make the judgements. The measures frequently conflicted. Sometimes a measure would move one way and the holistic score would remain the same or change the opposite way. If the measures were not clear enough to make a determination of significance or helpfulness, the document was reread for the overall impact. For example, it was possible for a student to simply change a few words and have the holistic score change. This would have translated to an insignificant but helpful revision. Sommers, in "Between the Drafts" says:

I had begun to see how students often sabotage their own best interests when they revise, searching for errors and assuming, like the eighteenth-century theory of words parodied in *Gulliver's Travels*, that words are a load of things to be carried around and exchanged. It seemed to me that despite all those multiple drafts, all the peer workshops that we were encouraging, we had left unexamined the most important fact of all: revision does not always guarantee improvement; successive drafts do not always lead to a clearer vision. You can't just change the words and get the ideas right. (26)

It was hard to keep from calling change in a draft good in a blanket fashion. There were a significant number of revisions that hurt the final paper. There were also a few students who junked their drafts completely and started over, thereby avoiding the whole process of revision, or at least re-seeing writing. The tracking of change was the easy part of the analysis.

A summary table with all of the categories can be found in Chapter Four. While both groups were revising in fairly similar ways in Assignment One (50.91% experimental vs. 45.45% control), by Assignment Six this had changed significantly (52.73% experimental vs. 21.21% control). The control group seemed to be revising, but with little impact, as noted by the 30.30% figure for significant, but neutral revisions for Assignment Six.

The data suggests the experimental group revised better than the control group by the end of the semester, though the category percentages across the three assignments for the

experimental group remained fairly constant. Again, the recursive nature of the experimental group lends itself to revision more readily than the discrete nature of the control group. The integration of reading and writing, along with the class discussions of the readings and writings, invite new ways of seeing and considering the material. The reflective nature of the *Facts* inspired assignments consciously invite the students to re-see experiences in new ways. For example, experimental group Assignment Two asks the following:

Now I would like you to rewrite the paper [Assignment One], and the purpose of rewriting is to make your paper a more precise and insightful representation of what you know. In part, that means working with what you've already written in order to make it a more complete or complex record of what you can say about your subject. Since you know more now than you did when you began, it also means, however, that you are in a position to go on and say more, to arrive at a new perspective on your subject and find new things to say.

With this kind of prompt, the student is invited to re-see, not just recopy. *Reading Critically*, on the other hand says this about revision in Chapter Two (autobiography):

Once you have completed a first draft, you should try to find ways to strengthen it so that it comes closer to achieving your goals. The questions for analyzing basic features at the beginning of this chapter will guide you in reading your draft critically and determining how it can be improved. You should also try to have someone else read your draft in light of these questions. (103)

The text goes on to give additional advice, like: "Try to clarify the autobiographical significance in your draft, and remove details that do not contribute to it" (103). It focuses on things like "clarify" rather than anything like "re-see," which is a critical difference. The former leads toward the kind of micro changes that student's perceive as revision, rather than any kind of overall conceptual change, like that implied by the latter. Perhaps if revision were studied in

isolation and all other factors were controlled, a more definitive claim could be made. Again, it points the way for future research.

H₀5 There will be no difference in the number of absences between those students taught by the *Facts* inspired mode and the "natural process" mode. (hypothesis rejected - experimental group favored)

One of the frustrating elements of teaching in a community college is dealing with student attendance. The results of H₀5 are important. Keeping students coming to class means fewer problems with course continuity and a higher degree of student engagement. (Not to mention an impact on the mortality rate of grandmothers, who start dropping like flies around mid-term.)

The nature of the student population is one reason for the figures. The high number of "alternative" students and those who have not met with past academic success (see Chapter One), coupled with a population that has a high degree of writing apprehension, conspire to produce high absenteeism.

One of the problems in determining a precise attendance figure is how to properly assess the impact of the student who stops attending, but fails to drop the class. To compensate, two means were created. One mean simply averages the number of absences of those students still enrolled in the classes at the end of the semester. A second mean was created, however, eliminating those students who stopped attending, but failed to drop the class. Either way, the experimental group had fewer absences than the control group and the t-test value was significant.

It appeared that the students who stayed with the experimental group had a higher level of engagement and were more likely to attend class. This claim is reinforced by the writing apprehension figures (see H₀7) which also support the experimental group. Again, the very

nature of the *Facts* based class with its emphasis on interaction lends itself well to a higher degree of participation and as a result, fewer absences. Students in the control group tended to skip if they didn't like or understand a reading, especially if they saw little connection between the reading and the writing assignment.

H₀6 There will be no difference in attrition between those students taught by the *Facts* inspired mode and those taught by the "natural process" mode. (hypothesis rejected - control group favored)

While attendance favored the experimental group, H₀6 favored the control group. The experimental group withdrawal figure of 19.19% is more than twice as high as the control group figure of 8.16%. The departmental mean for Fall '91 and Spring '92 (combined) is 18%. The experimental group figure, while not out of line from a departmental standpoint, is still problematic. One factor which may account for the high attrition can also relate to the nature of the experimental class itself. Once students see the reading list and course outline, they may elect to bail out and find an easier section, or at least one that requires less reading. In a population where only 40% of the students read at the post high school level, the reading may seem very threatening.

On the other hand, in an open access environment, the experimental course may force students to confront their own skill deficits and seek remediation before attempting Comp I. As noted earlier, Keflyn Reed reports students with the least accurate perceptions of their reading perception and performance also had the lowest GPAs (541). This kind of early recognition may be useful in the long run for student success.

- H₇ There will be no difference in writing apprehension levels between those students taught by the *Facts* inspired mode and the "natural process" mode. (hypothesis rejected - experimental group favored)

The final hypothesis, H₇, is also an important one in determining student success. While both groups had no meaningful difference in the beginning, the experimental course did remove more student anxiety about writing than the control class. Granted, the experimental group outcome measure of 84.37 still indicates a high degree of writing apprehension. In the Daly-Miller test, scores can range from 26 to 130 and the higher the score, the less apprehension exists.

As stated above, the very nature of the experimental class means a higher level of engagement. Students are forced into a higher degree of participation by the continued classroom discussion. The nature of the assignments, because they are recursive, also helps to remove anxiety. While the assignments may be growing in sophistication, the fact that the information surrounding the assignments is familiar is important. There is less to digest at one time and more to reconsider.

The very forces which caused high attrition in the experimental group may be responsible for lower absenteeism and a higher degree of writer confidence. The final experimental group mean figure of 84.73 for writing apprehension is still high and there is room for improvement. It is encouraging, however, and perhaps after students take Comp II, this figure would be even lower.

* * * * *

Overall, most measures did favor the experimental group, though not with any kind of definitive certainty. There are still questions that remain and problems for further research. Was the *Facts* model gutted in trying to fit it into a three hour community college course?

Were the differences between the two groups all attributable to the nature of the courses? How much of the impact can be attributed to the recursive nature of the experimental class? Did the amount of reading make a significant difference in student performance?

Having taught both groups, I am inclined to render judgement in favor of the experimental group. While it may represent a pale comparison to the *Facts* class which inspired it, I feel it more appropriately addresses the needs of the particular student population of Des Moines Area Community College. It is a class, however, that demands a great deal from the instructor, as well as the student. There is a constant pressure to stay on top of the frequent writings, both in the reading and writing strands in the class. The reading journals, for example, need frequent checking in order to be a useful class component. As demonstrated by the writing samples earlier in this chapter, the writing itself is different than that generated by other kinds of writing classes and takes a different kind of response.

In order to implement a *Facts* based class in a community college setting, it takes a faculty and administration committed to a pedagogy linking reading and writing in a meaningful way. Several factors outside the scope of this study would need to be addressed in order for large scale implementation to occur. These factors include the large number of part-time composition instructors and their expectations for the class, institutional commitment to appropriate student placement, the teaching load of full-time composition instructors, and composition class size.

The student population (profiled with low reading skills, poor academic background, high apprehension, and generally negative prior academic experiences) can be well served by a composition class which allows students to "transform materials, structures and situations that seem fixed or inevitable, and that in doing so they can move from the margins of the university to establish a place for themselves on the inside" (*Facts* 41).

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APPENDIX A

Control Class Syllabus & Assignments

English 117, Section D
Composition I
TTH 8:05-9:30
Room 2-14
Spring 1992

Alan Hutchison
Office
Bldg. 2 Rm. 5bb
Phone: 964-6455
(Phone Mail)

Office Hours: MWF 9:00 A.M. - 10:00 A.M., TTH 9:40 A.M. - 10:40 A.M. or by appt.

MATERIALS

Texts:

1. *The Skunk River Review*
2. *Reading Critically, Writing Well* by Axelrod & Cooper
3. *A Writer's Reference* by Diana Hacker
4. A Dictionary

OBJECTIVE

The point of this class is to demonstrate the power of language. Showing, not telling is the key to writing worth reading. By starting at the beginning and going through the writing process, participants will discover what works for them. Self discovery and making connections are keys to understanding. Writing is an active process and discovery is a result, not an accident.

COURSE FORMAT

Class sessions will involve discussion, group projects, small group work and whole class workshops. We will be discussing each others works, as well as selection from *Reading Critically, Writing Well* and *The Skunk River Review*. Sometimes class will open with a directed writing, which will be used as a springboard for discussion.

GRADING

Each writing assignment will be graded, but not until after it has been through an in-class workshop and possibly an individual conference with me. (At least one paper will have an individual conference.) Not being ready on the days these activities will occur will lower the grade on your paper and possibly lower your course grade. There will be an essay exam at mid-term and again at participation. Participation includes being ready on days drafts are due in class, workshop participation, conferences, assigned readings and writings, and, if necessary, quizzes. Attendance is your choice, but you can't participate if you aren't in class. You will be given submission guidelines for your papers, which will include small group response sheets. Late papers will drop one letter grade per day late. Being absent on days assignments are due is not an excuse.

GRADING SCALE

A.	Class Participation	10%
B.	Quizzes & Short Writings	10%
C.	Exams	20%
D.	Graded, revised papers	60%
		100%

METHODS

On days drafts are due, you must bring two copies plus your original to class. Your draft may also be used for a full class workshop. Drafts must be double spaced and written on one side of the paper only. I may require certain drafts that you compose your papers on a computer. There is an open computer lab in Building 6, as well as other locations on campus. I will accept your assignments on a disk, provided you use the DMACC equipment in Building 6 or use WordPerfect 5.0 or 5.1. (Other software is not compatible with my equipment.) All final submissions must be in proper format, double spaced and typed.

In addition to the assignment schedule, assignments may be announced in class. Quizzes may or may not be announced and can not be made up. Short writing may be assigned and used in class, though not necessarily be graded. Credit will be awarded for anything collected.

This syllabus is subject to change, as necessary.

COMPOSITION I TENTATIVE CLASS SCHEDULE

T	1/14	Introduction, Assign: Ch 1; 98-103 (writing)
TH	1/16	Reading Exam
T	1/21	Computer Lab
TH	1/23	QUIZ Ch 1; <i>Skunk River Review</i>
T	1/28	Ch 2, 53-73 (Baker, Dillard, Rodriguez)
TH	1/30	Draft Due (typed) Ch 2, 73-98 (Gornick, Perera, Walker, Benioff)
T	2/4	Full Class Workshop
TH	2/6	Open Conference
T	2/11	Ch 3, 142-147 (writing) Ch 3 105-116 (Theroux & Goodman)
TH	2/13	AUTOBIOGRAPHICAL ESSAY DUE (All drafts & workshop guides, PAPERCLIPPED) Ch 3, 117-126 (Staples & Shames)
T	2/18	Ch 3, 126-139 (Didion & McMurtry)
TH	2/20	<i>Skunk River Review</i>
T	2/25	Conference (Draft Due - typed)
TH	2/27	Conference
T	3/3	REFLECTIVE ESSAY DUE (all drafts, etc.) Diagnostic Test
TH	3/5	Essay Exam Review
T	3/10	ESSAY EXAM
TH	3/12	Ch 4 187-192 (writing) 149-160 (Fitzgerald & Kumin)
T	3/17	Ch 4 160-168 (<i>New Yorker</i> & Eherlich) TURN IN NOTES
TH	3/19	Draft Due; Ch 4 168-193 (Christensen, McPhee & Burbank)
T	3/24	SPRING BREAK
TH	3/26	SPRING BREAK
T	3/31	Full Class Workshop
TH	4/2	Draft Workshop (3 copies)
T	4/7	OBSERVATION ESSAY DUE (all drafts , etc.) "Nameless" & "Shanghai"
TH	4/9	Ch 6 243-264 (Kinsley, Agee & Sesser)
T	4/14	Movie Review
TH	4/16	Movie Review
T	4/21	Draft Due; 322-332 (Kozol) & 278-284 (Marshall)
TH	4/23	Full Class Workshop
T	4/28	EVALUATION PAPER DUE 216-221 (Zukav)
TH	4/30	453-471 (Soloman & Menocal)
T	5/5	FINAL ESSAY EXAM 8:00-10:15

CONTROL CLASS WRITING ASSIGNMENTS

The assignments are from Axelrod and Cooper's *Reading Critically, Writing Well* (2nd Edition).

1. **AUTOBIOGRAPHICAL ESSAY**

Write an autobiographical essay about a significant event, phase, or person in your life. Choose a subject that will be engaging for your readers. Write about your subject dramatically and vividly, giving a clear indication of its autobiographical significance. (98)

2. **REFLECTIVE ESSAY**

Write a reflective essay exploring a question or insight you have about the human condition. Ground your general reflections in a particular occasion. Present the occasion vividly and explore inventively its meaning and implications. (142)

3. **OBSERVATION ESSAY**

Write an observational essay about an intriguing person, place, or activity in your community. You have several options for completing this assignment: a brief profile of an individual based on one or two interviews, or of a place or an activity observed once or twice; or a longer, more fully developed profile of a person, place, or activity based on several observational visits and interviews. Observe your subject closely and then present what you have learned in a way that both informs and engages readers. (187)

4. **EVALUATION ASSIGNMENT**

(This assignment was not taken directly from the text. It is built upon the one found on 288-9)

The film *Being There* is going to be shown in class on the date listed in your syllabus. You are going to write an essay in which you evaluate this film. Consider carefully the criteria on which you base your evaluation. You must use concrete examples from the film to illustrate the criteria on which you are basing your judgement. Use the James Agee essay "The Treasure of the Sierra Madre" from *Reading Critically* as a guide, as well as the attached reviews of the movie.

You must use specific references from the reviews, as well as the movie. Do not summarize the film, what moments you choose to use in your paper must be directly related to a point you are trying to make. Because I am supplying you with the reviews, you need not create a "Works Cited" page at the end of your paper. You will, however, have to cite these sources in the paper itself.

The final paper must be typed, double spaced and documented using MLA style guidelines. If you miss the class showing, you are on your own to see the film.

COMPOSITION I EVALUATION ASSIGNMENT

The film *Being There* is going to be shown in class on the date listed in your syllabus. You are to write an essay in which you evaluate this film. Consider carefully the criteria on which you base your evaluation. You must use concrete examples from the film to illustrate the criteria on which you are basing your judgement. Use the James Agee essay "The Treasure of the Sierra Madre" from *Reading Critically* as a guide, as well as the attached reviews of the movie.

You must use specific references from the reviews, as well as the movie. Do not summarize the film, what moments you choose to use in your paper must be directly related to a point you are trying to make. Because I am supplying you with the reviews, you need not create a "Works Cited" page at the end of your paper. You will, however, have to cite these sources in the paper itself.

The final paper must be typed, double spaced and documented using MLA style guidelines.

IF YOU MISS THE CLASS SHOWING, YOU ARE ON YOUR OWN TO SEE THE FILM.

Being There Cast of Characters

Chance	Peter Sellers
Eve Rand	Shirley Maclaine
Benjamin Rand	Melvyn Douglas
President "Bobby"	Jack Warden
Dr. Robert Allenby	Richard Dysart
Vladimir Skrapinov	Richard Baseheart
Louise	Ruth Attaway
Thomas Franklin	Dave Clennon

Behind That Curtain

Behind That Curtain

US 1929 91m bw

Murder follows when a ne'er-do-well aspires to marry an heiress. Nominally the third Charlie Chan film, but Chan, played by E. L. Parks, is whittled down to a tiny role. As it stands, a clumsy effort, but could be worth remaking. Warner Baxter, Lois Moran, Gilbert Emery, Claude King, Philip Strange, Boris Karloff. Written by Sonya Levien, Clarke Silvernail from the novel by Earl Derr Biggers; directed by Irving Cummings; for Fox.

Behind the Eight Ball

US 1942 60m bw

Actors are mistaken for spies. Very patchy but commendably brief star comedy. The Ritz Brothers, Carol Bruce, Dick Foran, William Demarest. Written by Stanley Roberts and Mel Ronson; directed by Edward F. Cline; for Universal. (GB title: *Off the Beaten Track*.)

Behind the High Wall

US 1956 85m bw

U-I (Stanley Rubin)

A prison warden, taken as hostage by escaping convicts, steals some of the money they have taken.

Glum melodrama, capably presented.

w Harold Jack Bloom d Abner Biberman ph Maury Gertsman m Joseph Gershenson Tom Tully, Sylvia Sidney, John Gavin, Betty Lynn, John Larch, Barney Phillips, Don Beddoe

Behind the Iron Mask: see The Fifth Musketeer

Behind the Make-up

US 1930 65m bw

A talented clown is constantly frustrated by the ill-advised schemes of his partner. Seamy melodrama from another age; barely playable now. Hal Skelly, William Powell, Fay Wray, Kay Francis, E. H. Calvert, Paul Lukas. Written by George Manker Watters, Howard Estabrook, from a story by Mildred Cram; directed by Robert Milton; for Paramount.

Behind the Mask

US 1932 68m bw

A crazy doctor operates fatally on those who know too much. Semi-horror mystery using two members of the Frankenstein cast. Jack Holt, Constance Cummings, Edward Van Sloan, Boris Karloff. Written by Jo Swerling; directed by John Francis Dillon; for Columbia.

Behind the Mask*

GB 1958 99m Eastmancolor

BL / GW Films (Sergoi Nolbandov, Josef Somlo)

Political infighting causes tension on the board of a local hospital.

Oddly titled social drama with interesting detail but not much tension or conclusion.

w John Hunter, novel *The Pack* by John Rowan Wilson d Brian Desmond Hurst ph Robert Krasker m Geoffrey Wright

Michael Redgrave, Tony Britton, Carl Mohner, Niall MacGinnis, Vanessa Redgrave, Ian Bannen, Brenda Bruce, Lionel Jeffries, Miles Malleon, John Webb, Ann Firbank

Behind the Rising Sun*

US 1943 88m bw

RKO

An American-educated Japanese goes home in the thirties, comes under the influence of war-mongers, and causes his father to commit hara-kiri.

Outrageous wartime flagwaver designed to vilify 'Uncle Tojo's dogs', from the writer and director of the similar *Hitler's Children* (qv).

w Emmet Lavery, novel James R. Young d Edward Dmytryk ph Russell Metty m Roy Webb

J. Carol Naish, Tom Neal, Margo, Robert Ryan, Gloria Holden, Don Douglas, Adeline de Walt Reynolds

Behold a Pale Horse*

US 1964 121m bw

Columbia / Highland / Brentwood (Fred Zinnemann, Alexander Trauner)

A Spanish guerrilla goes into exile at the end of the Civil War. Twenty years later he is persuaded to return and kill a brutal police chief.

An action film which unfortunately insists on saying something significant about morality, destiny and death. Impeccably made, but somehow not very interesting apart from the action sequences.

w J. P. Miller, novel *Killing a Mouse on Sunday* by Emeric Pressburger d Fred Zinnemann ph Jean Badal m Maurice Jarre ad Alexander Trauner

Gregory Peck, Omar Sharif, Anthony Quinn, Raymond Pellegrin, Paolo Stoppa, Mildred Dunnock, Daniela Rocca, Christian Marquand

'A fine example of a high class failure.'—*Judith Crist*

'Her savage heart pounded with revenge when her love went unwanted!'

Behold My Wife

US 1934 79m bw

Paramount (B. P. Schulberg)

A wealthy young man brings back and marries a New Mexico Indian girl to show up his snobbish family.

Dated melodrama, of interest solely for its racial theme.

w William R. Lippman, Oliver LaFarge, novel *The Translation of a Savage* by Sir Gilbert Parker d Mitchell Leisen ph Leon Shamroy

Sylvia Sidney, Gene Raymond, Juliette Compton, Laura Hope Crews, H. B. Warner, Monroe Owsley, Ann Sheridan

'Frank melodrama of the hoikiest sort.'—*Variety*

'Getting there is half the fun; being there is all of it!'

Being There**

US 1979 130m Matorcolor

Lorimar / North Star / CIP (Andrew Braunsberg)

An illiterate gardener is taken philosopher and becomes a Overlong serio-comic parable somewhat dubious star performance made it a popular urban success as it were enthused.

w Jerzy Kosinski, from his r Ashby ph Dianne Schneede Mandel pd Michael Haller Peter Sellers, Shirley Maclaine Douglas, Jack Warden, Ric Richard Baschart

'It pulls off its long shot at confoundingly provocative r Ebert

AA: Melvyn Douglas

AAN: Peter Sellers

BFA: screenplay

Bela Lugosi Meets a Bri

US 1952 74m bw

A tropical island scientist is stranded comedy team into farce which never rises to the Lugosi. Duke Mitchell, San 'Crash' Corrigan, Muriel La Tim Ryan; directed by Willi Jack Broder. (GB title: *The Gorilla*.) 'Neighbourhood audiences will get some laugh

Believe in Me

US 1971 90m colour

MGM (Irwin Winkler, Rob

Two young marrieds take to Tedious and unenlightening which seems to think it's say new.

w Israel Horowitz d Stuart Kratina, Richard C. Brooks Michael Sarrazin, Jacqueline Cypher, Allen Garfield

The Believers*

US 1987 114m DeLux

Orion/John Schlesinger, Beverly Camhe

New York's occult underworld a sinister Catholic ritual.

Most of the time it's hard to in this intensely melodrama there are the odd rewards at too many, actually.

w Mark Frost from the book Nicholas Conde d John Sel Muller m J. Peter Robinson Holland ad Peter Honess

Martin Sheen, Helen Shave Robert Loggia, Elizabeth V

'If nothing else, Schlesinger produce a film where pain a beautiful to watch.'—*Daily*

'A bewitching comedy ab subject!'

Ball, Book and Candle*

US 1958 103m Techni

Columbia / Phoenix (Julia

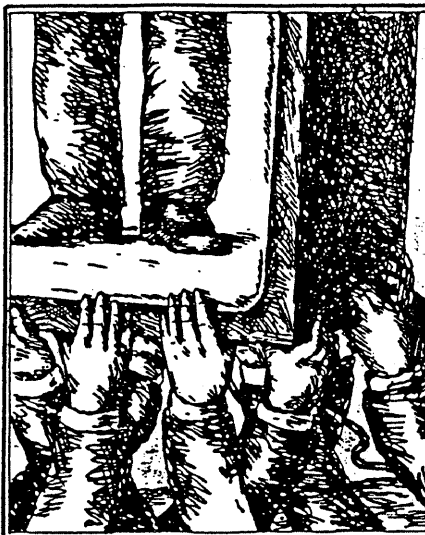
Movies/David Denby

TUBE BOOB

"...*Being There* diligently holds on to its style of deadpan farce but repeats the same joke without ever expanding it..."

In one of his talk-show appearances some years ago, Jerzy Kosinski, author of *The Painted Bird* and other grim fables, told a long story about some time spent on vacation in Central Europe. It seems that Kosinski, who couldn't get prompt service or a decent hotel room, rented a general's uniform and began wearing it in public—from which time he was invariably treated with the greatest deference, seated at the best table, and so on. Kosinski's 1971 novella, *Being There*, which has been faithfully transcribed into a movie by director Hal Ashby (*Shampoo*, *Coming Home*), is a somber variation on the uniform story. Kosinski and Ashby's hero, Chance (Peter Sellers), a gentle, dim-witted orphan who has been brought up by a wealthy man, spends all his time gardening and watching television. Everything that Chance knows of life comes from TV, so when his patron suddenly dies, Chance packs his bag, wanders out into the streets of Washington, D.C., and treats life as a giant TV show. Threatened by a black street gang, he tries to turn them off with his remote control.

Kosinski's joke, told with a straight face through a long movie, is that TV has prepared Chance for a life as a conqueror. Quiet and self-contained, dressed in his benefactor's impeccably tailored double-breasted suits (50 years old, they have just come back in style), Chance seems as solid, as gravely proper, as a successful bank president. In middle age, Peter Sellers, perfectly cast, has developed a Kissingerish bulk and authority. With his strong nose and short, iron-gray hair, he could play a Roman senator or the head of the British secret service. People trust Chance and find him soothing because he doesn't *want* anything—he's just waiting passively for the next thing to happen, whatever it is. Eve (Shirley MacLaine) bangs into him in her limousine and is so impressed with his demeanor that she persuades him to recuperate in her immense mansion, where he is befriended by her husband, Benjamin Rand (Melvyn Douglas), an elderly financier who is slowly and bravely dying. Through Rand, Chance



meets the president of the United States (Jack Warden), who quotes him on television, and other bigwigs, all of whom find him charming and impressive. When they speak, Chance repeats aloud the parts of their sentences that he understands or simply nods silently and smiles. Called on to speak himself, he talks quietly about growth and decay in his old garden, which everyone takes to be a series of profound metaphors about the state of the economy. Overnight, Chance becomes a national celebrity, a sex symbol, a candidate for the presidency.

Like Kosinski's "general," Chance wears a uniform that dominates. Only his uniform is sheer blankness. Chance is Kosinski's absurdist joke on media-mad America: In a country where men can attain great power without ever saying anything, it's only logical that we'll be ruled by a half-wit. By implication, growing up in front of TV is making us all into ciphers and destroying any remaining notion of individuality, leaving in its place the sad idea of "image"—the spurious individuality ascribed to anyone who becomes a celebrity. Once he's been on television, Chance doesn't have to be anything or do anything—hype does the work of personality for him.

I admire this movie for holding its style—deadpan farce—so diligently, but I can't say that there's a great deal

of life in it. Split between condescension and hilarity, Kosinski has constructed a satire that is emotionally repressed and the movie sustains Kosinski's tone of dry, muffled facetiousness. Ashby's direction is rock-steady—he never pushes for a laugh—but it follows a very narrow dramatic logic. For a while we wonder if Chance's idiocy will be discovered. When it isn't, and we see that the satiric conventions depend on its *never* being discovered, suspense quickly dies. Since everyone misunderstands Chance in the same way, the joke gets repeated over and over without expanding. Chance is ambitious or unhappy or even conscious of what's happening to him, but we enjoy his upward progress only in a distant, ironic way; the triumph of a moron is hardly a blood raiser, yet the whole conceit is too flimsy to chill the blood. The cleverness of *Being There* is emotionally neutered. Peter Sellers keeps an expression of dreamy contentment on his face, interrupted only by the slightest flickerings of unease when some threat approaches; acting out half-formed impulses of a retardate, he does a stylized, graceful version of physical clumpishness. It's a beautiful performance, yet we might feel more for Chance struggled a bit or suffered occasionally failed.

Ashby has surrounded Sellers with a production slowed down to the pace of Chance's mental processes. With handsome, dark-toned photography, its formal use of the frame, *Being There* is the most bizarrely dignified American movie in years. Much of it is set in the vast, gloomy mansion of the dying financier, and the movie takes its time of hushed melancholy from the luxurious rituals of the very rich. The servants and guests move circumspectly, talking in hushed voices; the poor old man, dying of anemia, is wheeled in and out in his chair. The vitality is literally ebbing out of Rand, which may be why he finds Chance so congenial. *Being There* is a perverse celebration of debility: The enervated and the dull shall be holy. The only character fully alive, Rand's wife, Eve (Shirley MacLaine looks radiant), acts like a

Redeem the Time

"If all time is eternally present," wrote T.S. Eliot in "Four Quartets," "then all time is unredeemable." He had his poet's and surgeon's finger on the throbbing nerve of his time. He diagnosed the spirit's malady after industrialization, depression and preparation for war had infected it with the thrill and threat of modernization. Would the spirit of the present come stillborn, as the future dashed onward in its wild rush to become history? Where could Eliot's modern soul find its roots in time present? Look to the past. Listen: "Footfalls echo in the memory." To the future: "Only through time time is conquered." Become "the still point of the turning world."

Being There is a chilling look at time future, with a stare that uncovers more of time present than one might comfortably want. Chance, the gardener (Peter Sellers), is the complete television viewer. He switches mindlessly from symphonies to Daffy Duck, as long as an image moves on the screen and sounds blot out the painful realities around him. He neither reads nor writes, but his sickness goes far beyond mere intellectual atrophy. His master dies, and he cannot feel sorrow. He watches the tube, confident that reality will change with the next station break. Forced to leave his house and garden, he finds urban devastation, to the exuberant strains of a rock version of "Thus Spake Zarathustra," but he is unmoved. Threatened with violence, he tries to tune out his would-be mugger with his remote control television tuner.

Through an improbable series of accidents, he takes up residence on the estate of a dying millionaire (Melvyn Douglas), and his simple-minded responses to questions he cannot understand become tokens of refreshing genius to his hosts. He meets the President (Jack Warden), who thinks Chance is an expert in economic matters. He would have become the lover of Eve, the millionaire's wife (Shirley

Maclaine), but he does not understand sex nor comprehend her strange behavior. While she seductively caresses him, he watches children's television. He is beyond suffering, beyond anger and beyond love. His dry, dusty voice, hollow smile and maddening monotone responses speak not of a man who has died, but of one who has never lived.

The tragedy, however, extends far beyond Chance. These wise, witty and wonderful people who rule empires, engage in casual adultery and vapid conversation and judge the rest of the world with a withering sneer, cannot perceive his emptiness. Only an old black cook, sitting with her friends as Chance blabbers in banality on the television screen, realizes that he is a fraud, and worse, a fool. The satire then turns from Chance to the legions of the sophisticated, sycophantic and blind.

This horrifying portrait of the future, of a world beyond television viewing, works only because so many talents have converged to make it work. Peter Sellers respects Chance and never lets him become a buffoon. Melvyn Douglas and Shirley Maclaine are secure in their wealth, but they retain their humanity, he by facing death, she by confessing her loneliness. The director, Hal Ashby, keeps the comedy understated and subtle. His previous notable film, "Coming Home," studied the aftermath of the Vietnam War. "Being There" shows the aftermath of peace and security. The script, adapted by Jerzy Kosinski from his most accessible novel of the same name, is true to the nature of fable. It creates a world of fantasy, a world of the future set in the present, in which every detail makes sense. He has added to the novel a final scene in which Chance, almost by accident, begins walking across a pond. A man as lucky as Chance, having fooled the human circus around him, may also fool nature. The thought is optimistic or even romantic

from Chance's point of view, but the view of humanity is chilling in its cynicism.

The Electric Horseman looks backward, and it tries to fool no one, not even its audience. It is a delightful reminiscence not only of the days of a simpler Hollywood, but of the age of a simpler America. It oozes with technicolor nostalgia, but it is delicious nostalgia. Sonny Steele (Robert Redford) is a cowboy from the open range, but after a tour as a rodeo champion, he has gone modern. Wired with lights like a self-propelled Christmas tree, he rides around shopping centers and high school band contests to sell Ranch Breakfast. As a modern businessman, he is unhappy and is drinking himself to death.

Hallie Martin (Jane Fonda), a network newscaster, with the customary touch of lockjaw and terminal sinusitis, senses a story when Sonny rides a \$12-million racehorse off the stage of Caesar's Palace in Las Vegas, simply because he has discovered that the animal has been pumped full of drugs like a four-legged pin cushion. He wanders off to a simpler past in the desert, with Hallie hot on his spurs with a metal case holding a mike and video tape recorder. These migrants from modernity leave Nevada and travel across the Utah landscape into the 19th century. At one point they drop their civilized stage names and become once again Alice and Norman. He gives the picnic basket of electronic gear the heave-ho into a mountain stream. The horse kicks the six-shot-a-day habit and is set free to follow his own track to the primitive past by joining a herd of wild mustangs.

Retreating into memory, even the memory of the race, is a fragile escape for modern man, admits director Sidney Pollack. The atavistic dream must come to an end. Sonny and Hallie, alias Norman and Alice, share a final meal in a diner while the Trailways bus loads up. He, the living anachronism, picks up his saddlebags and, after a not-too-passionate kiss from Hallie, starts off alone, on foot, across the desert, while the chrome-trimmed engines of industrialization slide dumbly past his outstretched thumb. She heads off to her network anchorperson post, the city and time present, cherishing always the lesson she learned in the desert: "Absence makes the heart grow, Fonda."

RICHARD A. BLAKE



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In love with Chance, she tries unsuccessfully to arouse him (he's never seen anything but kissing on TV, and he doesn't know what comes next). Finally, in an ugly-spirited scene, she masturbates in front of him after interpreting his endless TV hunger ("I want to watch") as a peculiar demand. Some of these conceits are more weird than funny.

A joke that depends on passivity is perhaps too impoverished to serve as the basis of a full-length movie. Yet the things I don't like about *Being There* could lead to its becoming a campus classic. As an outsider, Kosinski, who emigrated from Poland at 24, may feel that power in this country is a matter of sinister mystiques—a view sure to be popular with some of the kids who make up the movie audience. Attaining power or any sort of success in adult life may seem like storming a powerful fortress—a fortress to be breached with fraud or luck or some kind of gimmick. For them, Chance could be a genuine hero. He makes it without even trying, which is a nice thought to contemplate at exam time. He's the latest of the movies' holy innocents—an ironic Christ figure who embodies men's desires for simplicity and goodness. No one ever went broke underestimating the American hunger for myths of innocence.

Every time I see a movie made from a play by Neil Simon, I am amazed by how bad it is. *Chapter Two*, I have been told, represents Simon's "serious" side. But where do Simon's fans find their notions of seriousness—under a rock in Beverly Hills? James Caan plays the autobiographical figure, a New York writer whose young wife has died and who then remarries and can't accept happiness with his new wife. With all due respect for Simon's personal travails (his first wife also died), this unable-to-accept-happiness routine is a serious problem only in the commercial theater. Many people are unhappy, but how many of us—apart from the terminally silly—have trouble accepting happiness? Simon's emotional breakthrough may be a triumph for his therapist, but it's not an interesting dramatic situation (any doubts about how it's resolved?). James Caan, miscast and tight as a drum, chatters nervously with his mouth nearly closed and never finds the character. The director, Robert Moore, cuts away from him as much as possible. As the second wife, Marsha Mason, who is Simon's second wife in real life, drives her way through the "strong" scenes with so much sincerity and charm that she almost redeems them. She keeps appearing in dreadful movies, but she's become a lovely actress.

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take the boy from what is so obviously his real home. The film ends tearfully, with a Kramer reconciliation problematical, but the boy's emotional security preserved.

All of this is brilliantly done; *Kramer vs. Kramer* grips you and never lets go. Young Justin Henry is excellent as a tough but vulnerable little boy, and Hoffman, faced with the notoriously difficult task of playing opposite a child, found exactly the level of dramatic assertion that maintains his position in the film without overwhelming his partner. The director (Robert Benton, who also wrote the film from a novel by Avery Corinan) is admirably sensitive about this relationship and develops the story throughout in tight, illuminating scenes splendidly photographed by Nestor Almendros.

But having praised the execution of the picture, I am left wondering about its content. Despite its title, it is essentially Ted Kramer's story, and on reflection I find I don't believe in him. That is, I believe in the type—I think Hoffman has studied it with his usual intensity and surely he projects it with his celebrated acuity—but I don't find the individual within the type. The film takes place in Woody Allen territory, but whereas Allen convinces me that he is a man who lives there, Hoffman seems to be an actor who has saturated himself in the atmosphere of the place. He scores his points too accurately, creating thus a character who wears all the badges and scars of his kind, but in the end the effect seems calculated. Of course, all acting is calculated, and in some kinds of entertainment (Hoffman in *Agatha*, for example) the calculation is part of the fun. But *Kramer vs. Kramer* purports to be a serious domestic drama, not an ingeniously plotted romp, and in such work it is the inner being of people, not their outward trappings, that counts. Actors who are as expert as Hoffman at "getting up" a character run the risk of losing the person on whose behalf all the study and rehearsing was done. What is there within Kramer that we should care about him? The surface brilliance of the impersonation makes that a tough question.

In this respect Streep is much better, though her part is much smaller. She also is playing a type—the confused, diminished, self-commiserating wife of a man consumed by the need to win—but she manages to inject some flesh-and-blood ambiguity into it. She makes

me believe that what Joanna has gone through has changed her. How much or how permanently she is changed I don't know, but at least I feel her as an individual, not as a construction. She is a woman whom I might well prefer to avoid, which proves that for me she is real. Hoffman's Kramer is more attractive, more thrilling, if you will, but that's while he is exerting his magic. Looking back at him, I see that I have met the type many times, but always inhabited by a different person. The person in Kramer never emerges. That is why for me the film forfeits the promise of genuine feeling and settles for easy tears.

Being There is as spooky a film as I've seen in some time. It is also a sociopolitical satire and a tour de force by Peter Sellers. It is quite absurd, utterly fantastic, more than a little uncomfortable—a very nettlesome foolishness.

Directed by Hal Ashby from a novel by Jerzy Kosinski, the picture asks a variant of a celebrated question: what would a visitor from Mars think of our movers and shakers, their morals and wisdom, if he were abruptly transported to the power centers of Washington, D.C.? In this case the proposition is somewhat reversed: it is no longer a question of what the visitor thinks—for in fact the poor fellow is incapable of thinking at all—but of what Washington thinks of him. Before the film is over, it thinks of making him President.

Chance, also known as the gardener, has lived all his life behind the walls of a stately Washington town house, now a relic of affluent respectability in a rancid ghetto. On the morning when we meet him, his protector, the owner of the house, has died, and Chance is without a home. Since he is mentally incompetent—he seems more an automaton

than a moron—he has never been let off the premises, never learned to read and write, never handled a phone or ridden in a car. In short, he has done nothing in forty-some years but tend the garden (and on the nurture of plants he is both knowing and outspoken) and watch television. He watches incessantly—there are sets all over the house—and that is his only contact with the outside world. But since he uses his remote control switch to change channels every ten seconds or so, what he receives is a phantasmagoria of ballet and baseball, animated cartoons, political speeches, scenes of disaster, ads for detergents and snatches of soap opera. On an audience this kaleidoscope registers as visual pollution, but to Chance it is pleasant color in spritely motion, accompanied by sounds as companionable as they are meaningless. He is a happy man.

And happily he steps out into the street, confident that a garden awaits him, along with the three meals a day that have been unfailingly provided. Not quite so, it turns out, but something even better. Because of a trivial traffic accident, he is swept up by the wife of the world's richest man and brought to a castle set in a park. It must be the only residence left in Washington where a group of four dines at a table capable of seating fifty, each diner attended by a serving man who stands behind his or her chair. The residents of this establishment are Benjamin Rand, the tycoon, a dying man (Melvyn Douglas), his beautiful wife (Shirley MacLaine) and his doctor (Richard Dysart), the one among them who observes Chance with a thoughtful eye. There are also innumerable servants, security guards, chauffeurs, secretaries and the staff of a small, well-equipped hospital that has been installed on the premises to keep the old man alive.

JOURNAL ON BUSINESS ETHICS SEEKS EXAMPLES OF RACIST STATEMENTS BY CORPORATE EXECUTIVES

Business and Society Review, the national journal of corporate ethics and responsibility, is preparing a study of corporate racism. We would like to receive examples of racist statements or innuendo made by major corporation executives. Sources of information will be held in the strictest confidence. Send replies to: *Business and Society Review*, 870 Seventh Avenue, New York, New York 10019.

Chance the gardener fits into this ménage with perfect aplomb. Since he has never been rebuffed, it does not occur to him that he ever might be. He behaves with quiet assurance, answering any question put to him with frank courtesy and impressive brevity. Since, when they met, Mrs. Rand had understood him to say his name was Chauncey Gardiner, since he is elegantly dressed in his late benefactor's somewhat old-fashioned clothes, since he readily agrees with any opinion offered him and offers none himself, it is assumed that his waters run deep. In particular, the moribund robber baron is delighted by his guest's conservatism, not grasping that Chauncey's allusions—for the most part, to things having their seasons and to the importance of preserving roots—are not metaphors but the sole content of the man's mind.

Rand is accustomed to calling Presidents by their first names—and well he may, since he puts them in office—and when the present incumbent (Jack Warden) drops in to consult on a pressing matter, Gardiner is invited to be present. He catches on to the first-name business quickly and responds to the President's small talk with the customary horticultural irrelevancies. But the great man is so absorbed by his own problems that he receives this nonsense as gnomic wisdom and incorporates it into a speech he is giving that evening to an august body, generously crediting Mr. Gardiner for these sprigs of verdant philosophy. Instantly the Washington press is alerted to a new star on the scene and Gardiner finds himself talking for the record to every notebook and microphone in town. There has been nothing like it since Bernard Baruch held court on a park bench.

The sustaining jest—and the stimulating bite—of this eerie film is that everyone whom Gardiner encounters is so wrapped up in himself or herself that whatever the benign imbecile says rings a bell. It works hilariously in social and political contexts; when sex is in the offing the effect is ghoulish. Gardiner, when asked what he likes, habitually replies "I like to watch" (meaning TV). That's fine when the question concerns inflation or overseas restlessness; it sounds very much the elder statesman. But when more intimate proposals are made to him, the result is not so happy. I'm not easily embarrassed anymore by screen shenanigans, but Mrs. Rand's eagerness to carry out what she

takes to be Gardiner's voyeuristic suggestion got to me. However, she declares that it did her a world of good.

Chance, renamed Chauncey, is one of Sellers's great spoofs. He is in almost every scene and the essence of his character is that he has none, that he has no interests (save gardening), no opinions, no background (the President, to his wife's humiliation, becomes impotent from vexation at his intelligence corps' inability to produce a dossier on Gardiner). Yet Sellers keeps this incredible figure dramatically interesting by maintaining a kind of vacuous alertness. And the suspense grows as he scoots up the ladder of power. Only perfect innocence can protect him from disaster, but of course he is perfectly innocent. A closing scene suggests that Gardiner is not only subnormal but supernatural, heaven-sent, as it were. It must have been hard to find a way to end this fantasy, but I don't much like that one. It a little spoils the not at all innocent fun of watching Washington drink from the fountainhead of folly. □

THEATER

HAROLD CLURMAN

Though completely lucid in narrative line, Harold Pinter's *Betrayal* remains a puzzling play (Trafalgar Theatre, West 41st Street). Spare in writing, succinct in statement, it hides as much as it reveals. It calls for a do-it-yourself interpretation.

We meet Jerry and Emma in a London pub in 1977, sometime after their affair has ended. They are coolly cordial, slightly benumbed by their present indifference to the heat of their former relationship. On Jerry's part, however, there is still a twitch of jealousy in his suspicion that Emma is now engaged in a liaison with a writer (whom we never see) named Casey, though Jerry himself has several such adventures.

From this scene we go backward in time through eight others to the point of Jerry and Emma's embraces in 1968 where the play ends. The embrace occurs at a party where Jerry is the guest of his friend Robert. Robert and Jerry are publishers. Jerry himself, a married man and father of two children, was Robert's best man at Robert's wedding to Emma. Robert and Emma are also the parents of two children.

The Emma and Jerry affair consists of assignations in a rented flat in an unfashionable section of London. When Emma begins to tire of the duplicity involved in her illicit relationship, she tells her husband Robert that Jerry is her lover. Robert is shocked but admits that he has been aware of the fact for a long time.

The revelation causes no break between the two men. Indeed, when Emma confesses her relationship with Jerry, Robert wonders whether he doesn't like Jerry more than he does her, and somewhat banteringly says that perhaps he should have married him. Emma feels, despite Jerry's assurance to the contrary, that their connection was only a matter of lovemaking (she uses a cruder word), and since Jerry will not abandon his wife and children, their connection winds down. After the dissolution of the triangle, Emma decides to leave Robert, who has also been unfaithful; as we have learned in the play's first scene, she is now Casey's mistress.

Pinter does many things with this plot structure. On the simplest level he indulges in tight-lipped irony about English upper-middle-class manners—for instance, in the routine banality of exchanges apropos the playing of squash and the publishing of books. But the absurdities of such palaver, Pinter implies, are a cover-up for rarely expressed emotions. How genuine or profound these emotions may be is hard to say. They may have withered for lack of manifestation: correct social ritual has replaced reality of feeling.

Everyone betrays the other or betrays him or herself. But since there appears to be so little love or passion here, we can hardly speak of betrayal. Or is their betrayal only the absence of true feeling? No one recalls his or her experience with any vividness. Memories fade and past events which we might assume momentous become as something merely dreamed or invented. Life itself becomes a bleak reverie without substance. If all is not vanity, still all vanishes in a haze. Is there no love? Is there no indelible experience? Is life itself a betrayal? We should remark in passing that the subject or object at issue here is a woman, the most neutralized and thus most betrayed creature of all, as are the two wives who never visibly enter the picture.

Is *Betrayal* a paradigm of the spiritual state of contemporary society or has it a much wider reference? Most of what I

Experimental

English 117, Section A
Composition I
MWF 8:00-8:55
Room 2-13
Spring 1992

Alan Hutchison
Office:
Bldg. 2, Rm. 5bb
Phone 964-6455
(Phone Mail)

Office Hours: MWF 9:00 A.M. - 10:00 A.M., TH 9:40 A.M. - 10:40 A.M.
or by appt.

MATERIALS

- Texts:
1. I Know Why The Caged Bird Sings by Maya Angelou
 2. The Catcher In The Rye by J. D. Salinger
 3. Hunger for Memory by Richard Rodriguez
 4. Passages by Gail Sheehy
 5. Coming of Age in Samoa by Margaret Mead

I highly recommend a dictionary and A Writer's Reference, by Diana Hacker.

COURSE DESCRIPTION

This Composition I section is a course designed for beginning college students that is modeled after a seminar for graduate students. That is, it is a course where students are expected to develop their own ideas and theories on a subject (our subject is "Growth and Change in Adolescence") and to report what they learned to others. There will be no lectures, no workbooks. This seminar-style course is a general introduction to the language and methods of college. It is intended to allow you to develop your command of the activities basic to undergraduate study: reading, writing, interpretation, report and discussion. It is up to you to develop the routine necessary to keep up with the work and to be an active member of the group.

GROUND RULES FOR THE SEMINAR

- * My responsibility is to provide you with the tools to succeed with any college level writing, including essay exams.
- * You have a responsibility to the group to be at all the class meetings and on time. Get in touch with me before you miss a class.
- * You are responsible for completing all of the work for the course on time. Assignments are always due at the beginning of a class. You will have one or two assignments due each week, and the work is cumulative—that is, the work of one assignment builds from the work of previous assignments. It is difficult to catch up once you fall behind.

Writer _____

Responder _____

SHOP GUIDE

er: On a separate sheet of paper, answer these questions:

- a) What are your intentions in this essay?
- b) What feedback would you like from readers to help you revise and rewrite?

After answering, read your draft out loud to the other members of the group.

ponder: Follow along on your copy and mark any spots where you have questions. Do not be concerned with grammar or punctuation at this point; just read for content. Read the paper again and consider the following:

1. How does the writer "hook" the reader? Evaluate the effectiveness of the writer's approach.
2. Which part of the paper is your favorite? Explain your preference. Did the writer succeed from beginning to end?
3. Which part of the paper impresses you the least? Offer some suggestions for improvement or change.
4. What would you like to know more about? Mark paragraphs that need more development or explanation; then raise questions you have about them, so the author will know what else is needed.
5. Does the paper show or tell? Point to examples.
6. How does the paper end? Is it sudden or smooth? Is it conclusive? Offer suggestions for beefing up or pulling together the end of the paper.

Writer: Answer the following: As a result of work on the first draft and small group sharing, I've discovered.... (respond on the rear of the sheet).

**COMPOSITION I
EDITING CHECKLIST**

Name _____

Responder _____

Writer: Read the draft aloud to the other members of the group.

Responder: As the draft is being read, note each line you wish to note a possible problem. After the draft is read aloud, go through the draft with care, paying special attention to the lines you have noted. Only then should you mark specific problems. Circle any possible misspelled words and underline grammar problems. Designate any punctuation problems with a caret.

Check off the following as you consider each:

- _____ Spelling
- _____ Punctuation (periods, question marks, commas, semicolons, colons, quotation marks, etc.)
- _____ Word Usage (homonyms, contractions, subject-verb agreement, pronoun reference, etc.)
- _____ Sentence Structure (fragments, comma splices, fused sentences, etc.)
- _____ Use of 2nd Person
- _____ Appropriate Form (MLA Style)
- _____ Appropriate Paragraphing
- _____ "Showing" Writing

Remember, if it sounds funny or reads funny, there is probably something funny going on. It is better to note it and be sure than to ignore it and be wrong.

**COMPOSITION I
RESPONSE GUIDE**

Writer_____

Responder_____

Writer: Read your paper aloud to the other members of your group.

Responder: Follow along, making marks in the margins to note the places where you have questions. On a separate sheet, respond to the following questions:

1. Evaluate the effectiveness of the writer's introduction. Offer suggestions for improvement or change.
2. What makes these events unique, special, different from one another?
3. What common denominator connects them or is present in each?
4. What movement (progress) do you see between or during these events?
5. How might these stories be seen as an earlier phase of where you are now? Of where you are headed?
6. What do you see now in your adolescence that you didn't see before?
7. What would you like to know more about? Mark paragraphs that need more development or explanation; then raise questions so the author will know what is needed.
8. How does the paper end? Evaluate the conclusion. Does it arise out of the body of the paper? Does it relate to the writer's thesis? Does it seem tacked on to the paper?

After you have answered the above questions, take time to edit the draft for surface features. The final copy should be free of surface problems, including spelling, punctuation, sentence construction, and paragraphing.

APPENDIX B

Experimental Class Syllabus & Assignments

English 117, Section A
Composition I
MWF 8:00-8:55
Room 2-13
Spring 1992

Alan Hutchison
Office
Bldg. 2 Rm. 5bb
Phone: 964-6455
(Phone Mail)

Office Hours: MWF 9:00 A.M. - 10:00 A.M., TTH 9:40 A.M. - 10:40 A.M. or by appt.

MATERIALS

Texts:

1. *I Know Why The Caged Bird Sings* by Maya Angelou
2. *The Catcher In The Rye* by J. D. Salinger
3. *Hunger for Memory* by Richard Rodriguez
4. *Passages* by Gail Sheehy
5. *Coming of Age in Samoa* by Margaret Mead

I highly recommend a dictionary and *A Writer's Reference*, by Diana Hacker.

COURSE DESCRIPTION

This Composition I section is a course designed for beginning college students that is modeled after a seminar for graduate students. That is, it is a course where students are expected to develop their own ideas and theories on a subject (our subject is "Growth and Change in Adolescence") and to report what they learned to others. There will be no lectures, no workbooks. This seminar-style course is a general introduction to the language and methods of college. It is intended to allow you to develop your command of the activities basic to undergraduate education: reading, writing, interpretation, report and discussion. It is up to you to develop the routine necessary to keep up with the work and to be an active member of the group.

GROUND RULES FOR THE SEMINAR

- * My responsibility is to provide you with the tools to succeed with any college level writing, including essay exams.
- * You have a responsibility to the group to be at all of the class meetings and on time. Get in touch with me before you miss a class.
- * You are responsible for completing all of the work for the course on time. Assignments are always due at the beginning of a class. You will have one or two assignments due each week, and the work is cumulative -- that is, the work of one assignment builds from the previous assignments. It is difficult to catch up once you fall behind.
- * You must be prepared to be an active participant. So that you have a record of the work done in the seminar, I expect you to take notes in each class -- and I expect you to take notes no matter who is talking. This means you will be taking notes on what each other has to say.

REQUIREMENTS

You will have two kinds of reading assignments. There are six required books that everyone will be reading. The sixth book is a collection of autobiographies that will be written by the seminar participants. You will write a response to everything you read; this writing will be contained in a journal.

For your journal, please buy a notebook that has pockets and that will hold (or that contains) lined paper. You will also have a reading log to keep track of the time you spend reading. This log will be due on the date the book is due to be read.

You will also have one or two kinds of writing assignments. In some cases you will be asked to write about the books you have read, in some cases you will be asked to write about your own experiences, and in some cases you will be asked to write about both, together. The essays will be different from your journal entries. They call for a different type of writing and I will evaluate them differently. Please buy a separate folder with pockets for these essays. You must keep all of the essays you write, all the papers I hand out in class, and all the assignment sheets in this folder.

I will periodically duplicate your essays (anonymously) for discussion in the seminar. I will require most of the drafts to be double spaced and typed. To facilitate the revision process, it is recommended you compose your papers on a computer. There is an open computer lab in Building 6, as well as other locations on campus. I will accept your assignments on a disk, provided you use the DMACC equipment in Building 6 or use WordPerfect 5.0 or 5.1. (Any other program is not compatible with my equipment.)

QUIZZES MAY OR MAY NOT BE ANNOUNCED AND CAN NOT BE MADE UP.

On group workshop days, you must bring a total of three copies of your paper to class. Failure to attend these workshop sessions PREPARED, will lower your paper grade one letter grade. Late assignments will be lowered one letter grade per day (not class day) late. In addition to the assignment schedule, assignments may be announced in class. Short writings may be assigned and used in class, though not necessarily graded. Credit will be awarded for anything collected.

GRADING SCALE

Graded, revised papers	60%
Exams	20%
Journals & Quizzes	10%
Class participation	<u>10%</u>
	100%

This syllabus is subject to change, as necessary.

COMPOSITION I TENTATIVE CLASS SCHEDULE

M	1/13	Introduction
W	1/15	Reading Test
F	1/17	Computer Lab
M	1/20	King's Birthday-NO CLASS
W	1/22	Assignment #1 Due (typed)
F	1/24	Full Class Workshop
M	1/27	<i>I Know Why the Caged Bird Sings</i> Due (log & journal) QUIZ
W	1/29	Book Discussion
F	1/31	Assignment #2 Draft Workshop (three copies)
M	2/3	Book Discussion
W	2/5	Book Discussion
F	2/7	Assignment #2 Due (typed)
M	2/10	<i>The Catcher in the Rye</i> Due (log & journal) QUIZ
W	2/12	Book Discussion
F	2/14	Assignment #3 Due (typed)
M	2/17	Essay Exam
W	2/19	Full Class Workshop
F	2/21	Assignment #4 Draft Workshop (three copies)
M	2/24	<i>Hunger for Memory</i> Due (log & journal) QUIZ
W	2/26	Book Discussion
F	2/28	Assignment #4 Due (typed)
M	3/2	Editing Diagnostic Test
W	3/4	Discussion
F	3/6	Assignment #5 Draft Due (typed)
M	3/9	<i>Passages</i> Due (log & journal) QUIZ
W	3/11	Book Discussion
F	3/13	Assignment #5 Draft Editing Workshop (three copies)
M	3/16	Book Discussion
W	3/18	Book Discussion
F	3/20	Assignment #5 Due (typed)
M	3/23	Spring Break
W	3/25	Spring Break
F	3/27	Spring Break
M	3/30	Chapter Reports
W	4/1	Chapter Reports
F	4/3	ESSAY EXAM
M	4/6	<i>Coming of Age In Samoa</i> (log & journal) QUIZ
W	4/8	Book Discussion
F	4/10	Book Discussion

M	4/13	Assignment #6 Draft Due (typed)
W	4/15	Conference
F	4/17	Conference
M	4/20	Conference
W	4/22	Assignment #6 Draft Editing Workshop (three copies)
F	4/24	ESSAY EXAM
M	4/27	Assignment #6 Due
W	4/29	Final Review
M	5/4	Final: ESSAY EXAM 8:00-10:15

COMPOSITION I WRITING ASSIGNMENT I

Recall an experience you've had in the last two years or so that strikes you as particularly significant, one that has changed the way you are or the way you think about things. I want you to describe this experience as completely as you can, providing us (the class) with all the details we need to understand what happened. Then, when you've finished telling us what happened, go on to explain how and why this experience was a "significant" one. Explain how and why it affected you as it did.

This is to be a rough draft, not a finished piece of writing, which means you will be given the opportunity to revise it later. In the assignments that follow, you will be given opportunities to work on them again. Don't worry about organization, structure, correctness and the like because we aren't concerned about those issues yet. Do, however, type this draft. In fact, because we will be coming back to this later in the semester, composing this on a word processor would be the most efficient use of your time. These drafts will be handed in and hand written drafts will not be accepted. While this draft will not be graded at this time, turning in your draft late will lower your final paper grade by one letter grade per day late. Representative drafts will be selected and used in class (anonymously) for a full class workshop.

On the due date, be prepared to talk, in detail, how you wrote this paper. Come with some notes written on the following:

1. What did you do first? What second? What came last?
2. What was the easiest for you and what was the hardest?
3. What gave you the most pleasure or the most grief?
4. Where did you get stuck or bogged down? Why, do you think? And what did you do to get going again?

As you look back over this paper, see what kind of conclusions you can draw about the type of writer you are and about the things you can and can't do when you sit down to write.

COMPOSITION I WRITING ASSIGNMENT II

You've had a chance to spend some time with the following problem:

Recall an experience you've had in the last two years or so that strikes you as particularly significant, one that has changed the way you think about things. I want you to describe this experience as completely as you can, providing us (the class) with all the details we need to understand what happened. Then when you've finished telling us what happened, go on to explain how and why this experience was a "significant" one. Explain how and why it affected you as it did.

Now I would like you to rewrite the paper, and the purpose of rewriting is to make your paper a more precise and insightful representation of what you know. In part, that means working with what you've already written in order to make it a more complete or complex record of what you can say about your subject. Since you know more now than you did when you began, it also means, however, that you are in a position to go on and say more, to arrive at a new perspective on your subject and find new things to say.

Carefully reread your paper and consider any written or oral comments. The goal of rewriting is not only to make your first draft more correct or more elegant. I want you to revise (meaning re-see), not just copy over with fewer surface problems.

Part of the assignment was to explain why this particular event was significant for you. To make your explanation fuller, you may want to ask yourself:

1. Am I telling what made this experience significant?
2. How is this event separate from and more significant than other events I might have written about?
3. Did I learn something? What?
4. What if I had not had this experience? Would I think of myself differently?

COMPOSITION I WRITING ASSIGNMENT III

It's not uncommon to hear people say that change is a necessary part of growth and development. Nobody expects (at least not really) to grow up and have everything remain the same. Change is normal, proper. The real problem is when people refuse to change, when, as it is often put, people "refuse to grow up."

You have already written about how a unique or an extraordinary experience has made an impression on you. For this paper, I'd like you to write about yourself as a representative case, as a person not at all unlike most people your age and sex. Think of a process of change in your life which is common to nearly all adolescents, something that anyone up to the age of 18 might be expected to experience. For example, in *Caged Bird*, Maya's first real job was significant, as was her friendship with Louise. These two things might be said to represent the kinds of things that shape and alter any teenager's sense of who he or she is or what the world is like.

Choose an experience of your own that seems to illustrate a common pattern in and a common experience of adolescent development. Relate the experience, but more importantly, tell what it illustrates. Clearly you're going to have to say more than getting a job illustrates the process of getting a job. You've got to find another way of talking about getting a job (if that's what you choose to write about) that breaks with the language of storytelling. Think of your paper as your first attempt to develop part of a larger "Theory of Adolescent Development."

A typed draft is due one week from today.

COMPOSITION I WRITING ASSIGNMENT IV

I would like you to revise Assignment III. With conscious effort it is not hard to tell stories about yourself. I do, however, want you to turn your attention to the part of the paper that develops and explains your "theory."

I will offer the standard words of advice--be precise, provide enough detail, illustrate and explain. I am aware, however, that a "precise," "detailed" explanation of an idea is somewhat different from a precise, detailed account of an event. We will see what these things might mean when we talk about these drafts in class.

Most of the Assignment III papers ended up saying things like, "Before I had my driver's license I had to walk: now I can ride." What can be said in response to this except, "So what?" The "I" in your paper is the subject of your paper. You, the writer, by taking on the role of the outsider, observer and commentator, are trying to learn something about that "I," that person in your paper.

Read back over your paper and listen to the writer, the person who is commenting on you and your experience. What does this person sound like? Is this person interesting? Are we going to end up saying "so what" -- or are there more interesting questions to ask?

COMPOSITION I WRITING ASSIGNMENT V

During the next two weeks or so, we will be working on a mid-term project, a longer paper that might be considered a "section" of your autobiography. Follow the class schedule for due dates, we will be working on both revising AND editing. The final version of this paper will be collected, bound, and reproduced for the class to use as part of Assignment VI.

This autobiography will both describe and discuss some of the major changes you've gone through during that period called "adolescence." You will want to include events that show how you've changed in significant ways during your high school years and the people and situations that had an impact on you. You will also want to make connections among the events you describe in order to help your readers understand something about growing up during this period of your life. In what way are you the same person you were at the beginning of adolescence, and how do you account for this sense of constant identity? On the other hand, in what ways are you now a different person than you were during adolescence, and what has made the difference? On the basis of the experience you describe, what can you say about growth and change in adolescence?

You won't, of course, be able to write about everything that's happened to you in the last few years, so you'll have to consider and choose carefully those experiences which you feel best represent how you've grown into an adult. You may decide to write about several different events, about a chain or series of related events, even a whole phase of your life. These events may have seemed significant at the time, or insignificant. They may be events you have described in previous papers. All these choices are up to you, the writer. You need to make your readers understand why those experiences have influenced your individual growth and change. In writing about them, you will be providing **YOUR** version of adolescence.

There are some restrictions. Don't go back before age 14, except for background material. Be sure you include enough detail. Try to write about at least three distinct events. You may emphasize one more than others, and you may certainly write about more than three events; three is the minimum.

I want to caution you about writing about the big events everyone thinks are supposed to be significant: that first big date, getting a driver's license, high school graduation, going away to college. These are hard to talk about without sounding like a clone of everyone else: "learning to drive is a way of becoming independent," "graduation is the start of a whole new life," etc. If you choose to talk about these standard events, be sure you do not use a "ready made language"; find a way to talk about yourself that allows you to create your own story on paper.

You may draw upon your earlier papers, as well as the books we have been reading in class, but remember that you are starting a new project. Keep in mind that in the first draft you can change your mind if you decide later that something might work better. Do ask yourself if the events you've chosen to write about will have enough meaning and interest to sustain your interest in writing about them. Also keep in mind that the entire class will eventually read what you are writing and there will be no shield of anonymity. Your history must have a name on it--be specific.

The first draft must be typed and double spaced. We will not have a full class workshop, but you will turn in a copy to me. We will work on these drafts during two different class periods. One class session will guide the revision process, one will be an editing workshop devoted strictly to surface features. Your final draft should be single spaced, in order to conserve paper when being copied for class distribution.

COMPOSITION I WRITING ASSIGNMENT VI

Your research on adolescent development will be extended now to the "case studies" presented in the collected autobiographies. I would like you to use these case studies to draw some conclusions about the way change occurs for the adolescents represented in your sample population.

Sheehy says that after she spent hours reviewing the cases she collected, suddenly patterns, similarities, regularities began to emerge. These patterns allowed her to speculate about people in general. She could do more, that is, than talk about Bob and Alice or Ted and Susan. Where she does talk about individuals, she does so because their experience is representative of a common experience. On the basis of what she finds generally true, she proposes a theory about, for example, the conflict between young adults and their parents, a theory she explains by inventing such terms as "merger self," "seeker self," and "inner custodian."

Discuss change and adolescence on the basis of the autobiographies, and propose a theory that can help the class focus on the work we have done this semester. Your tasks are as follows:

1. Study the "cases" in the collected autobiographies.
2. Identify the patterns that seem significant -- look for common themes, problems or experiences; and look for themes, problems or experiences that break the mold, that stand out as unique.
3. Report on what you find and begin to explain what these patterns could be said to represent. On the basis of what you find, that is, what can you say about adolescent development?

Draw on Sheehy's work as you write this paper. Feel free to incorporate the other books we have read this semester as well. Mead, in particular, says in the introduction to *Coming of Age in Samoa*, that:

If we would appreciate our own civilization, this elaborate pattern of life which we have made for ourselves as people and which we are at such pains to pass on to our children, we must set our own civilization over against other very different ones. (12)

What does Mead bring to this discussion? How does reading about the rites and rituals of the Samoans add to your understanding about the way our culture determines the process by which one becomes a "full fledged" adult member of our society?

The drafts and final essay must be typed and double spaced. MLA style must be used, especially when quoting material from other sources. Use a "Works Cited" page at the end of your paper.

WRITER _____

RESPONDER _____

WRITING ASSIGNMENT #6 WORKSHOP GUIDE

Writer: On a separate sheet of paper (to be handed in with your final draft) answer these questions:

A) What are your intentions in this essay?

B) What feedback would like from readers to help you revise?

After answering, read your draft out loud to the other members of the group.

Responder: Follow along on your copy and mark any spots where you have questions. After reading, consider the following:

1. Evaluate the introduction. Does the writer "hook" the reader or is the introduction bland and without life?
2. Write down what you think is the writer's thesis.
3. Did the writer truly integrate outside sources (especially Passages) or do the quotes seem added just for the sake of adding quotes?
4. Mark paragraphs that need more development or explanation; then write questions in the margins of the paper so that the author will know what else is needed.
5. How does the paper read from start to finish? Does the conclusion legitimately arise out of the body of the paper? Does it relate to the thesis? Evaluate the ending.

After answering the above questions, go through the paper again checking surface features. Check for conformity to MLA style in both the citations and the "Works Cited" page. Circle misspelled words or punctuation problems. Underline sentence problems. Note any other problems with grammar or syntax.

COMPOSITION I IN-CLASS WRITING ASSIGNMENT

Margaret Mead in her book *Coming of Age in Samoa* discusses the lack of conflict in Samoan society. Yet Mead also discusses girls who are not part of the "norm." In Chapter XI, she talks specifically about girls who don't get along. She gives the example of Siva and Meta to illustrate how conflicts develop in Samoa and how they are treated.

Gail Sheehy would say that Samoan girls are not going to end up "rich in personality" because they have not experienced conflict. If conflict is all that is required, then Siva and Meta ought to be the girls who truly mature and grow.

Explain what you see to be the nature of Samoan "conflict" among girls in adolescence; in other words, how does it develop? Describe it; write what sort of things are done in response to conflict, and **GIVE EVIDENCE** from the book. Then, go on to write about the difference between "coming of age" in Samoa (as you understand it from your reading of Mead) and "coming of age" in America (as you understand it from your work this semester).

TITLE *I Know Why the Caged Bird Sings*

SECTION

[illegible][illegible]

SUMMARY

TOTAL PAGES READ

TOTAL READING TIME

COMPOSITION I WORKSHEET: *THE CATCHER IN THE RYE*

In groups, use your books and depend on each other for the following information (Use the back, if necessary):

1. Name as many characters in the book as you can.
2. List, in some kind of order, the events in the book as they occurred.
3. When you are done with #2, go back and star (*) those events, or the circumstances, which you think are the most significant because of their effect on Holden's life. Put a check by those you think are least significant. I am particularly interested in the distinctions you make between the significant and insignificant events. Use this space to briefly state the reasons why you have starred what you have.
4. Write how you think Holden changes or does not change, and why.

1. In Gail Sheehy's book, as you read the first 196 pages, what unusual or special terms of the author's did you notice? Write them below and be ready to explain, in your own words, what they mean.
2. How is *Passages* similar in style and format to the other three books we've read? What ways might you connect them? How is it different? How might you label these two kinds of readings?

COMPOSITION I WORKSHEET: *HUNGER OF MEMORY*

1. List the experiences that Richard Rodriguez has had that seem to be different from your own. Put a star next to the ones that seemed to have the greatest effect on his development.
2. List the experiences of Rodriguez that seem to be similar to your own. Place a star next to the ones that seemed to have the greatest effect on his development.
3. Using items **FROM EACH LIST**, explain how Rodriguez's experience is representative, how it throws light on the way everyone in our society grows up and becomes an adult. (Use the space below to write notes you can refer to when asked to make a group report in class.)
4. Using items **FROM EACH LIST**, explain how Rodriguez's experience is unique, how it shows the development of a particular individual and not of any group (including Mexican-Americans). (Use the space below to write notes you can refer to when asked to make a group report in class.)

COMPOSITION I READING ASSIGNMENT A

Since the first day of class, your assignment has been to read *I Know Why the Caged Bird Sings*. The due date for this assignment is on the daily assignment schedule. Plan to sit and read for periods of time that are longer, rather than for many short sittings. When you bring the book to class on the due date, I want to know how you went about reading it. Be prepared, that is, to point to passages or sections of the book (if there are any) where you got bogged down or lost. As instructed, keep track of the time you spent reading by filling out the reading log. This log is also due on the date the book is due to be read.

As you read, keep a pencil or pen nearby; do not underline or take notes, but if you come across something that seems significant or puzzling or something that you would like to bring up in class discussion, put a mark in the margin or through the page number so that you can find it later. When we spend class time talking about *Caged Bird*, you'll need to refer to specific parts of it. If you don't have these marks, or some system you invent, you'll find you have no way of getting back into the book. There will be a book in your hand with a lot of pages, but no record of what you found to be worth a second look.

After you finish reading the book, you'll write in the part of your journal in which you record responses to the assigned reading. As soon as you can after reading the book, sit down for one hour and write your response. Write the first things that come to your mind when you think back on what you have read. I am not interested in summary, because I have read the book, too. What stands out for you? What things in your own life can you associate with what has stood out for you? These associations may be ideas of yours, feelings, experiences, memories of other books, of other courses, or things people have said to you. Move from recording what stands out for you as significant to a way of accounting for **WHY** these passages or sections are significant. It is very important you write this two-fold response and that you write for an hour, an hour of straight, uninterrupted writing.

Don't be concerned about error, structure or organization. The journal is a place to try and work things out. I want to read your thoughts as they come to you with a minimum of distractions, even if the words appear funny or are not connected or are not how you want them to be. The journal is due along with the reading log. Please put your name, class and section number legibly on the upper right hand corner of the cover.

COMPOSITION I
READING ASSIGNMENT B

You are to complete *The Catcher in the Rye*. Again, once you are finished, write a response in your journal. It's best to write your response as soon as you can after you've finished the book. Plan to write as soon as you can after you've finished the book. Plan to write for an hour. In this entry, focus on what you found in the book that seems interesting or useful.

Cite examples from the text (be specific, use page numbers) and, if appropriate, relate the book to your own thinking and experience. Your explanations should be more than a single sentence and they should be more than a bald statement ("Maya liked her brother Bailey."). Again, give as little summary as possible. Remember, I've read the book too. I know what happened to Holden.

Hand in your reading log along with your journal on the date designated on the assignment schedule.

COMPOSITION I READING ASSIGNMENT C

Your next reading assignment is to complete *Hunger of Memory*. We are getting to the point in the class where I expect you to be able to find specific things in the text quickly and be able to cite examples to support what you say in discussion.

Again, once you have finished the book I want you to write for an hour in the journal. *Hunger of Memory* tells the story of how the writer, by writing and thinking, comes to understand his education as a process, one that changed him and his relation to his family. Although the book presents many strong and vivid stories, you must have also noticed the sections where he comments on his experience, where he talks as a writer, looking back on the past.

For this journal entry, find **AT LEAST** three such passages in the book. Choose the ones that seem the richest or most puzzling -- or the ones that seem the truest to your own experience. The passages you should look for are the ones in which Rodriguez pauses, after telling you about things that he did, in order to analyze their meaning or to explore their implications for his development as a person.

Write down the page numbers and summarize what he says in each. Then when you're done, comment on the words or ideas you've found that seem particularly powerful to you, and to speculate on whether anything similar could be said about your own experience.

COMPOSITION I
READING ASSIGNMENT D

After reading the first 196 pages of *Passages*, (up to Part Four) please write an entry in which you explain what you believe Sheehy is saying about the "passages" of one's life, from the beginning of adolescence to the "Trying Twenties."

Then go on to show how you can make use of Sheehy's theory to refine or refute the theory of adolescence you have been formulating throughout this term in your assignments, in your journal entries, in class discussions, as well as in your own private thinking. Make specific references to the book to back up or illustrate what you say.

COMPOSITION I READING ASSIGNMENT E

We will soon begin a discussion of *Coming of Age in Samoa* (check the syllabus for the due date). Try to read the book in as few sittings as possible. Again, once you have finished reading the book, write for an hour in your journal. Focus your attention on the following. In *Passages*, Sheehy says:

The crisis model of young people caught in the turbulent passage between their late teens and early twenties has come to be equated with the normal process of growing up....In short, it's like having flu of the personality....Can't a person get through life without suffering one of these mental blitzes? (80)

In *Vanishing Adolescent*, almost twenty years earlier, Edgar Friedenberg said:

Must there be a conflict between adolescent and society? The point is that adolescence is conflict -- protracted conflict -- between the individual and society....And there are other cultures in which there is no conflict because conflict is thoroughly repressed. (32-33)

Sheehy's answer to her question is "No." Crisis like the common cold, is inevitable. For Friedenberg, adolescence is by definition a time of conflict, conflict between the individual and society. If there is no conflict, it has only been repressed.

What did Mead find in her study of the Samoans? Find a passage that, in your opinion, best represents Mead's understanding of the role of conflict in the lives of Samoan adolescents. Record the passage in your journal, using the proper page reference. Then center your journal passage on the passage you select. Talk about Mead's understanding of conflict for young Samoans and for adolescents in general.

COMPOSITION I READING ASSIGNMENT F

Begin working towards the goals of your writing assignment by writing about the themes you see represented in the autobiographies. Make a list of possible contradictions you see between the ideas of one autobiographies and the books we have read.

Your journal should be submitted in final form when you meet with me for your Assignment #6 conference. It should have all of the writing you have done this semester, all of the reading logs and the journal grade sheet. Once these have been graded, the grade sheet will be returned, but the journals will not.

APPENDIX C

Reading Exam Results

STANFORD DIAGNOSTIC READING TEST

(STUDY POPULATION)

CONSOLIDATED EXPERIMENTAL STUDENTS

	READING COMPREHENSION		READING SPEED	
	DMACC	NATIONAL	DMACC	NATIONAL
TOTAL STUDENTS	86	86	86	86
MEAN RANK	37%	45%	50%	42%
STANDARD DEVIATION	16%	25%	20%	24%
PERCENTAGE WITHIN ONE STD OF THE MEAN	87%	65%	83%	67%
PERCENTAGE WITHIN TWO STD OF THE MEAN	93%	97%	93%	99%

CONSOLIDATED CONTROL STUDENTS

	READING COMPREHENSION		READING SPEED	
	DMACC	NATIONAL	DMACC	NATIONAL
TOTAL STUDENTS	44	44	44	44
MEAN RANK	40%	53%	50%	44%
STANDARD DEVIATION	19%	23%	20%	24%
PERCENTAGE WITHIN ONE STD OF THE MEAN	82%	64%	84%	57%
PERCENTAGE WITHIN TWO STD OF THE MEAN	95%	100%	93%	100%

EXPERIMENTAL

ID #	READING COMPREHENSION			READING SPEED		
	GRADE	DMACC %	NATIONAL %	GRADE	DMACC %	NATIONAL %
	EQUIVALENT	RANK	RANK	EQUIVALENT	RANK	RANK
8983	PHS	33%	68%	7.20	30%	9%
0035	10.60	31%	38%	10.70	38%	40%
2785	8.80	30%	27%	PHS	57%	58%
9541	8.40	30%	25%	8.10	31%	15%
8882	12.90	32%	54%	PHS	57%	58%
0624	8.40	30%	25%	PHS	83%	80%
8584	PHS	33%	68%	PHS	74%	74%
8989	PHS	32%	61%	8.50	32%	19%
4696	10.00	31%	34%	10.70	38%	40%
7810	PHS	32%	61%	PHS	57%	58%
5893	PHS	33%	68%	PHS	57%	58%
4181	PHS	44%	76%	8.50	32%	19%
5948	12.90	32%	54%	PHS	57%	58%
1158	PHS	44%	76%	8.50	32%	19%
5628	PHS	60%	84%	11.50	44%	46%
5993	10.00	31%	34%	PHS	57%	58%
1294	PHS	60%	84%	PHS	65%	63%
1644	9.40	30%	30%	10.00	33%	35%
1514	10.00	31%	34%	PHS	67%	69%
9428	12.10	32%	48%	PHS	67%	69%
2345	PHS	32%	61%	11.50	44%	46%
9373	12.90	32%	54%	11.50	44%	46%
1370	7.20	29%	16%	8.90	32%	24%
6280	11.3	0.31	0.41	PHS	0.74	0.71
9134	10.6	0.31	0.36	10	0.33	0.33
6737	PHS	0.44	0.74	PHS	0.67	0.66
3740	12.1	0.32	0.46	11.5	0.44	0.43
9166	12.1	0.32	0.46	PHS	0.96	0.85
9294	11.3	0.31	0.41	11.5	0.44	0.43
4058	6.7	0.29	0.13	7.7	0.31	0.11
4314	4.5	0.27	0.04	3.8	0.27	0.01
4422	PHS	0.60	0.83	PHS	0.96	0.85
9565	PHS	0.78	0.90	PHS	0.65	0.60

EXPERIMENTAL

ID #	READING COMPREHENSION			READING SPEED		
	GRADE	DMACC %	NATIONAL %	GRADE	DMACC %	NATIONAL %
	EQUIVALENT	RANK	RANK	EQUIVALENT	RANK	RANK
8996	10.0	0.31	0.33	PHS	0.65	0.60
1405	8.8	0.30	0.26	5.7	0.29	0.02
9249	7.7	0.30	0.19	11.5	0.44	0.43
2081	12.9	0.32	0.52	9.4	0.33	0.28
2026	12.9	0.32	0.52	8.9	0.32	0.24
3618	10.0	0.31	0.33	PHS	0.67	0.66
8043	9.4	0.30	0.30	8.9	0.32	0.24
9938	10.6	0.31	0.36	PHS	0.65	0.60
3988	PHS	0.78	0.90	PHS	0.57	0.54
6985	PHS	0.32	0.59	12.4	0.51	0.49
3209	8.4	0.30	0.24	9.4	0.33	0.28
0042	8.0	0.30	0.21	10.7	0.38	0.38
6572	11.3	0.31	0.41	12.4	0.51	0.49
5714	12.9	0.32	0.52	PHS	0.67	0.66
8702	PHS	44%	74%	PHS	99%	91%
5524	10.6	31%	36%	8.1	31%	15%
1623	5.1	28%	6%	11.5	44%	43%
6522	8.0	30%	21%	9.4	33%	28%
5293	PHS	33%	66%	9.4	33%	28%
1607	PHS	33%	60%	8.5	32%	19%
0075	10.0	31%	33%	7.2	30%	8%
2336	7.7	30%	19%	PHS	96%	85%
7815	PHS	60%	83%	PHS	96%	85%
8118	6.0	28%	9%	3.4	26%	1%
7571	11.3	31%	41%	PHS	57%	54%
4759	8.8	30%	26%	PHS	57%	54%
9518	PHS	97%	96%	12.4	51%	49%
8756	PHS	44%	74%	7.2	30%	8%
3091	8.4	30%	24%	PHS	96%	85%
7183	4.5	27%	4%	7.7	31%	11%
5178	PHS	78%	90%	8.5	32%	19%
7851	10.6	31%	36%	12.4	51%	49%
8451	7.5	29%	18%	8.5	35%	19%

EXPERIMENTAL

ID #	READING COMPREHENSION			READING SPEED		
	GRADE	DMACC %	NATIONAL %	GRADE	DMACC %	NATIONAL %
	EQUIVALENT	RANK	RANK	EQUIVALENT	RANK	RANK
1044	6.4	29%	11%	7.7	31%	11%
1042	10.0	31%	33%	8.9	32%	24%
4476	7.7	30%	19%	10.7	38%	38%
4348	10.6	31%	36%	PHS	67%	54%
4966	8.8	30%	26%	5.7	29%	2%
6783	PHS	97%	96%	PHS	65%	60%
5768	11.3	31%	41%	9.4	33%	28%
3407	PHS	33%	66%	10.0	33%	33%
1489	7.5	29%	18%	6.2	30%	4%
9260	10.0	31%	33%	7.7	31%	11%
5771	5.3	28%	7%	11.5	44%	43%
8758	6.7	29%	13%	PHS	65%	60%
4268	12.9	32%	52%	12.4	51%	49%
0516	9.4	30%	30%	PHS	83%	77%
5288	12.1	32%	46%	PHS	83%	77%
9731	PHS	97%	96%	PHS	65%	60%
2416	12.1	32%	46%	8.5	32%	19%
4296	10.6	31%	36%	9.4	33%	28%
0304	PHS	60%	83%	8.1	31%	15%
8066	PHS	33%	66%	PHS	65%	60%
MEAN		37%	45%		50%	42%
STD		0.16	0.25		0.20	0.24

CONTROL

ID #	READING COMPREHENSION			READING SPEED		
	GRADE EQUIVALENT	DMACC % RANK	NATIONAL % RANK	GRADE EQUIVALENT	DMACC % RANK	NATIONAL % RANK
5548	11.3	0.31	0.43	11.5	0.44	0.46
7690	7.7	0.30	0.20	8.1	0.31	0.15
2794	8.8	0.30	0.27	12.4	0.51	0.52
1255	9.4	0.30	0.30	7.7	0.31	0.12
6146	10.0	0.31	0.34	PHS	0.67	0.69
2127	11.3	0.31	0.43	12.4	0.51	0.52
3709	10.0	0.31	0.34	10.7	0.38	0.40
1719	PHS	0.32	0.61	PHS	0.57	0.58
8504	12.9	0.32	0.54	PHS	0.83	0.80
2095	11.3	0.31	0.43	8.1	0.31	0.15
9488	11.3	0.31	0.43	5.7	0.29	0.30
2890	PHS	0.97	0.96	PHS	0.67	0.69
4732	PHS	0.33	0.68	8.9	0.32	0.24
7812	PHS	0.33	0.68	PHS	0.96	0.87
2195	PHS	0.97	0.96	PHS	0.57	0.58
4589	PHS	0.78	0.90	12.4	0.51	0.52
3290	PHS	0.44	0.76	PHS	0.65	0.63
4349	10.6	0.31	0.38	11.5	0.44	0.46
3249	PHS	0.60	0.84	PHS	0.96	0.87
8258	8.4	0.30	0.25	7.7	0.31	0.12
8437	PHS	0.33	0.68	9.4	0.33	0.29
3753	12.9	0.32	0.54	11.5	0.44	0.46
8735	77.0	0.30	0.20	8.1	0.31	0.15
5934	PHS	32%	59%	7.7	31%	11%
6097	10.0	31%	33%	PHS	67%	66%
6408	PHS	60%	83%	PHS	67%	66%
5347	8.0	30%	21%	7.2	30%	8%
1684	12.9	32%	52%	PHS	83%	77%
5524	11.3	31%	41%	10.7	38%	38%
9244	PHS	33%	66%	PHS	99%	91%
9183	PHS	32%	59%	11.5	44%	43%
3920	12.1	32%	46%	9.4	33%	28%
4886	10.0	31%	33%	7.7	31%	11%
6371	PHS	78%	90%	8.9	32%	24%

CONTROL

ID #	READING COMPREHENSION			READING SPEED		
	GRADE EQUIVALENT	DMACC % RANK	NATIONAL % RANK	GRADE EQUIVALENT	DMACC % RANK	NATIONAL % RANK
8444	PHS	78%	90%	10.7	38%	38%
4120	8.4	30%	24%	8.5	32%	19%
6850	12.9	32%	52%	8.1	31%	15%
3184	PHS	78%	90%	PHS	65%	60%
5522	PHS	44%	74%	PHS	65%	60%
3399	12.1	32%	46%	PHS	57%	54%
2821	PHS	32%	59%	10.0	33%	33%
3284	11.3	31%	41%	11.5	44%	43%
8141	8.8	30%	26%	PHS	74%	71%
8636	8.4	30%	24%	8.5	32%	19%
MEAN		40%	53%		50%	44%
STD		0.19	0.23		0.20	0.24

APPENDIX D

Data

CONSENT FOR RESEARCH PARTICIPATION

I hereby consent to participate as a subject in Experiment # _____

I have been informed of the purposes and procedures of this project, to the extent that these can be divulged in advance. I understand that my participation is voluntary and that I am free to withdraw consent and discontinue participation at any time. Furthermore, I understand that it is not possible to identify all potential risks in experimental procedures, but that all reasonable safeguards have been taken to minimize the known potential risks. If at any time during the experiment I have any questions about the procedures I can ask the experimenter to clarify these points. In addition, if I have any questions about the purpose or results of the project I understand that I can contact the experimenter for such information.

I understand that the results of this project will be coded in such a way that my identity will not be attached to the final data that I produce. I realize that the purpose of this experiment is not to evaluate the performance of a particular individual, but rather is concerned with the assessment of entire groups. It has also been explained to me that the tasks I will be asked to perform are designed to be difficult and therefore I may not be able to perform without mistakes. Finally, I agree not to discuss this experiment with others who may participate at a later time.

Date _____ Signature _____

Print name _____

STUDENT SURVEY

Name _____

Student Number (SSN) _____

Class _____ Section _____

Below is a series of statements about writing. There are no right or wrong answers to these statements. Please indicate the degree to which each statement applies to you by circling the number that shows whether you strongly agree, agree, are uncertain, disagree, or strongly disagree with the statement. While some of these statements may be repetitious, please respond to all of them, take your time and try to be as honest as possible. Thank you for your cooperation in this matter.

strongly agree	agree	uncertain	disagree	strongly disagree	
1	2	3	4	5	1. I avoid writing.
1	2	3	4	5	2. I have no fear of my writing's being evaluated.
1	2	3	4	5	3. I look forward to writing down my ideas.
1	2	3	4	5	4. I am afraid of writing essays when I know they will be evaluated.
1	2	3	4	5	5. Taking a composition course is a very frightening experience.
1	2	3	4	5	6. Handing in a composition makes me feel good.
1	2	3	4	5	7. My mind seems to go blank when I start to work on my composition.
1	2	3	4	5	8. Expressing ideas through writing seems to be a waste of time.
1	2	3	4	5	9. I would enjoy submitting my writing to magazines for evaluation and publication.
1	2	3	4	5	10. I like to write down my ideas.
1	2	3	4	5	11. I feel confident in my ability to express my ideas clearly in writing.
1	2	3	4	5	12. I like to have my friends read what I have written.
1	2	3	4	5	13. I'm nervous about writing.
1	2	3	4	5	14. People seem to enjoy what I write.
1	2	3	4	5	15. I enjoy writing.
1	2	3	4	5	16. I never seem to be able to write down my ideas clearly.
1	2	3	4	5	17. Writing is a lot of fun.
1	2	3	4	5	18. I expect to do poorly in composition classes even before I enter them.
1	2	3	4	5	19. I like seeing my thoughts on paper.
1	2	3	4	5	20. Discussing my writing with others is an enjoyable experience.
1	2	3	4	5	21. I have a terrible time organizing my ideas in a composition course.
1	2	3	4	5	22. When I hand in a composition, I know I'm going to do poorly.
1	2	3	4	5	23. It is easy for me to write good compositions.
1	2	3	4	5	24. I don't think I write as well as most people.
1	2	3	4	5	25. I don't like my compositions to be evaluated.
1	2	3	4	5	26. I'm not good at writing.

GRAMMATIK V PROGRAM ANALYSIS

According to Charles Stratton (1989), a style analyzer like *Grammatik V* has to convert text from a horizontal string of characters, spaces and punctuation marks to a vertical list. A computer "reads" only one character at a time. A character can be a letter of the alphabet, a space, a numeral, a punctuation mark, or a symbol like #, \$, or %. Words are "read" one character at a time and scanned for text boundaries like spaces or punctuation marks. Words are stored one character at a time up to the word boundaries and then stored as a string of "cells" in a long string of such cells.

The total number of words in a document is the number of cells filled. For sentence boundaries, the program scans for punctuation marks like periods, question marks or exclamation points and counts the cells between them. Paragraphs scan for paragraph boundaries, like blank lines or five-space indentations. The procedure is known as "string match." The computer does not really read, it simply matches characters with what it contains in its data base, leading to the possibility of some error. Features like sentence simplicity or complexity and paragraph structure and complexity are again determined by string match.

The following is from the *Grammatik V User's Guide*:

SPELLING ERRORS

The spelling checker flags the following:

1. Word-formation errors (bought, buyed)
2. Sound-alike errors (phone, fone)
3. Typical spelling errors (mispel)
4. Transposed letters (that/htat)
5. Split-word errors (with out)
6. Similar-word errors (form, from)

READABILITY FORMULAS

Flesch-Kincaid Grade Level

The formula:

$$\begin{aligned} &0.39 \times (\text{average number of words per sentence}) \\ &+ 11.8 \times (\text{average number of syllables per word}) \\ &\text{Total} - 15.59 = \text{Grade Level} \end{aligned}$$

A readability score of between 6th - 10th grade is considered most effective for a general audience.

Flesch Reading Ease

The formula:

$$\begin{aligned} &1.015 \times (\text{average number of words per sentence}) \\ &+ .846 \times (\text{number of syllables per 100 words}) \\ &206.835 - \text{Total} = \text{Flesch Reading Ease Score} \end{aligned}$$

The Flesch Reading Ease Score is on a scale of 0 - 100. The lower the score, the more difficult the writing is to read.

Gunning's Fog Index

The formula:
(average number of words per sentence)
+ (number of words of 3 syllables or more)
Total x 0.4 = Fog Index

The Fog Index is another measure of the approximate grade level a reader must have achieved to understand the document.

A document summary of this text file is on the next page, illustrating the printouts generated by *Grammatik V*.

DOCUMENT STATISTICS

INTERPRETATION

Grade level: 9 (Flesch-Kincaid)	Preferred level for most readers.
Reading ease score: 58 (Flesch)	Average reading level. 6-10th grade level.
Avg. sentence length: 14.3 words	Most readers could easily comprehend sentences of this length.
Avg. word length: 1.59 syl.	Most readers could comprehend the vocabulary used in this document.
Avg. paragraph length: 1.7 sentences	Avoid 1-sentence paragraphs in business or technical writing.

READABILITY STATISTICS

Flesch Reading Ease: 58	Gunning's Fog Index: 14
Flesch-Kincaid Grade Level: 9	

PARAGRAPH STATISTICS

Number of paragraphs: 12	Average length: 1.7 sentences
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SENTENCE STATISTICS

Number of sentences: 21	Average length: 14.3 words
End with '?': 0	Short (< 12 words): 32
End with '!': 0	Long (> 30 words): 0

WORD STATISTICS

Number of words: 301	Average length: 4.78 letters
Syllables per word: 1.59	

HOLISTIC SCORING GUIDE

Categories are listed below.

1. Demonstrates fundamental deficiencies in writing skills. An essay in this category contains serious and persistent writing errors or is so underdeveloped as to be practically incoherent.
2. Demonstrates minimal competence and is seriously flawed. An essay in this category exhibits several of the following traits:
 - weak organization and very little development
 - little or no relevant detail
 - serious errors in mechanics, usage, sentence structure or word choice
3. Demonstrates competence, but is flawed. An essay in this category reveals one or more of the following traits:
 - exhibits basic organization or development
 - inadequate explanation or illustration of key ideas
 - a pattern or accumulation of errors in mechanics, usage, or sentence structure
 - limited or inappropriate word choice
4. Demonstrates clear competence. An essay in this category exhibits the following traits:
 - is adequately organized and developed
 - explains or illustrates the key ideas
 - demonstrates adequate facility with language
 - may display some errors in mechanics, usage, or sentence structure, but not a consistent pattern of such errors
5. Demonstrates a high degree of competence. An essay in this category exhibits the following traits:
 - is well organized and developed
 - clearly explains or illustrates key ideas
 - demonstrates facility in the use of language
 - demonstrates syntactic variety
 - is almost wholly free from errors in mechanics, usage, and sentence structure

	ASSIGNMENT 1		ASSIGNMENT 3		ASSIGNMENT 6	
	EXPERIMENTAL	CONTROL	EXPERIMENTAL	CONTROL	EXPERIMENTAL	CONTROL
YES, HELP	50.91%	45.45%	69.09%	33.33%	52.73%	21.21%
YES, HINDER	16.36%	12.12%	5.45%	12.12%	21.82%	18.18%
YES, NEUTRAL	20.00%	33.33%	14.55%	33.33%	20.00%	30.30%
NO, HELP	1.82%	0.00%	1.82%	12.12%	1.82%	3.03%
NO, HINDER	1.82%	0.00%	3.64%	0.00%	1.82%	6.06%
NO, NEUTRAL	9.09%	9.09%	5.45%	9.09%	1.82%	21.21%
	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	5548									
AG - CONTROL										
COMPOSITE HOLISTIC SCORES		3	3	0	3	4	1	3	3	0
GRAMMATIC ANALYSIS										
WORD COUNT		476	569	93	743	768	25	558	543	-15
FLESCH-KINCAID GRADE LEVEL		5	6	1	9	8	-1	9	10	1
FLESCH READING EASE		85	84	-1	64	63	-1	68	64	-4
AVG SENTENCE LENGTH (WORDS)		15.3	15.3	0.0	16.8	14.7	(2.1)	20.6	23.6	3.0
AVG WORD LENGTH (SYLLABLES)		1.25	1.27	0.02	1.48	1.52	0.04	1.39	1.4	0.01
AVG PARAGRAPH LENGTH (SENTENCES)		6.2	7.4	1.2	3.6	4.3	0.7	3.8	5.7	1.9
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				23			6			6
# OF TEXT INSERTIONS				9			5			2
# OF TEXT DELETIONS				7			0			3
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			NO			NO
HELP, HINDER, NEUTRAL ?				NEUTRAL			HELP			NEUTRAL
STUDENT #	7690									
AG - CONTROL										
COMPOSITE HOLISTIC SCORES		3	3	0	3	4	1	2	3	1
GRAMMATIC ANALYSIS										
WORD COUNT		486	489	3	349	368	19	278	409	131
FLESCH-KINCAID GRADE LEVEL		5	6	1	7	6	-1	6	6	0
FLESCH READING EASE		81	77	-4	77	81	4	78	80	2
AVG SENTENCE LENGTH (WORDS)		13.1	14.3	1.2	18.3	15.3	(3.0)	13.9	13.6	(0.3)
AVG WORD LENGTH (SYLLABLES)		1.33	1.36	0.03	1.31	1.30	(0.01)	1.36	1.33	(0.03)
AVG PARAGRAPH LENGTH (SENTENCES)		2.8	3.0	0.2	2.3	2.4	0.1	2.5	2.7	0.2
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				37			12			17
# OF TEXT INSERTIONS				3			4			2
# OF TEXT DELETIONS				3			0			1
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				NO			NO			YES
HELP, HINDER, NEUTRAL ?				NEUTRAL			HELP			HELP

			ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
			DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	2794										
AG - CONTROL											
COMPOSITE HOLISTIC SCORES			3	3	0	3	3	0	3	3	0
GRAMMATIC ANALYSIS											
WORD COUNT			1179	1182	3	977	1085	108	662	691	29
FLESCH-KINCAID GRADE LEVEL			7	7	0	8	8	0	7	7	0
FLESCH READING EASE			75	75	0	70	70	0	69	69	0
AVG SENTENCE LENGTH (WORDS)			17.8	16.4	(1.4)	17.4	15.9	(1.5)	13.5	12.3	(1.2)
AVG WORD LENGTH (SYLLABLES)			1.34	1.36	0.02	1.41	1.42	0.01	1.47	1.48	0.01
AVG PARAGRAPH LENGTH (SENTENCES)			5.5	5.1	(0.4)	5.0	4.2	(0.8)	8.1	4.3	(3.8)
DOCUCOMP ANALYSIS SUMMARY											
# OF TEXT REPLACEMENTS					40			49			25
# OF TEXT INSERTIONS					10			13			6
# OF TEXT DELETIONS					2			4			4
# OF TEXT MOVES					0			0			0
REVISION											
SIGNIFICANT ?					NO			YES			NO
HELP, HINDER, NEUTRAL ?					NEUTRAL			NEUTRAL			NEUTRAL
STUDENT #	6146										
AG - CONTROL											
COMPOSITE HOLISTIC SCORES			3	3	0	2	3	1	3	3	0
GRAMMATIC ANALYSIS											
WORD COUNT			293	455	162	401	385	-16	328	373	45
FLESCH-KINCAID GRADE LEVEL			5	7	2	7	6	-1	9	10	1
FLESCH READING EASE			85	78	-7	76	79	3	70	65	-5
AVG SENTENCE LENGTH (WORDS)			15.4	16.8	1.4	14.8	13.7	(1.1)	21.8	21.9	0.1
AVG WORD LENGTH (SYLLABLES)			1.25	1.32	0.07	1.37	1.35	(0.02)	1.35	1.41	0.06
AVG PARAGRAPH LENGTH (SENTENCES)			4.7	4.5	(0.2)	3.3	2.8	(0.5)	3.0	3.4	0.4
DOCUCOMP ANALYSIS SUMMARY											
# OF TEXT REPLACEMENTS					12			4			1
# OF TEXT INSERTIONS					1			0			0
# OF TEXT DELETIONS					0			0			0
# OF TEXT MOVES					0			0			0
REVISION											
SIGNIFICANT ?					YES			NO			NO
HELP, HINDER, NEUTRAL ?					HELP			HELP			NEUTRAL

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	0479									
AG - CONTROL										
COMPOSITE HOLISTIC SCORES		3	3	0	2	3	1	1	3	2
GRAMMATIC ANALYSIS										
WORD COUNT		733	956	223	471	482	11	182	342	160
FLESCH-KINCAID GRADE LEVEL		8	9	1	10	10	0	7	12	5
FLESCH READING EASE		72	73	1	66	68	2	65	56	-9
AVG SENTENCE LENGTH (WORDS)		19.8	22.2	2.4	23.5	24.1	0.6	12.1	26.3	14.2
AVG WORD LENGTH (SYLLABLES)		1.36	1.31	(0.05)	1.38	1.35	(0.03)	1.53	1.47	(0.06)
AVG PARAGRAPH LENGTH (SENTENCES)		6.1	14.3	8.2	2.8	2.5	(0.3)	1.8	2.1	0.3
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				38			9			1
# OF TEXT INSERTIONS				3			4			0
# OF TEXT DELETIONS				3			1			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			NO			YES
HELP, HINDER, NEUTRAL ?				NEUTRAL			HELP			HELP
STUDENT #	2127									
AG - CONTROL										
COMPOSITE HOLISTIC SCORES		2	3	1	4	4	0	3	1	-2
GRAMMATIC ANALYSIS										
WORD COUNT		364	363	-1	386	396	10	525	492	-33
FLESCH-KINCAID GRADE LEVEL		6	6	0	6	6	0	10	10	0
FLESCH READING EASE		76	74	-2	77	77	0	68	64	-4
AVG SENTENCE LENGTH (WORDS)		12.5	13.4	0.9	13.7	14.6	0.9	22.8	23.4	0.6
AVG WORD LENGTH (SYLLABLES)		1.39	1.41	0.02	1.37	1.36	(0.01)	1.37	1.41	0.04
AVG PARAGRAPH LENGTH (SENTENCES)		3.2	3.3	0.1	2.8	3.0	0.2	2.0	2.6	0.6
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				23			2			15
# OF TEXT INSERTIONS				2			1			1
# OF TEXT DELETIONS				5			0			3
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			NO			YES
HELP, HINDER, NEUTRAL ?				HELP			NEUTRAL			HINDER

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	3709									
AG - CONTROL										
COMPOSITE HOLISTIC SCORES		2	4	2	3	3	0	3	2	-1
GRAMMATIC ANALYSIS										
WORD COUNT		446	436	-10	256	327	71	296	363	67
FLESCH-KINCAID GRADE LEVEL		4	4	0	4	4	0	6	6	0
FLESCH READING EASE		86	86	0	87	88	1	77	76	-1
AVG SENTENCE LENGTH (WORDS)		10.3	10.1	(0.2)	12.8	12.5	(0.3)	14.8	14.5	(0.3)
AVG WORD LENGTH (SYLLABLES)		1.30	1.31	0.01	1.26	1.25	(0.01)	1.36	1.37	0.01
AVG PARAGRAPH LENGTH (SENTENCES)		3.0	2.8	(0.2)	2.8	2.8	0.0	3.3	2.7	(0.6)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				19			12			2
# OF TEXT INSERTIONS				3			1			4
# OF TEXT DELETIONS				2			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			NEUTRAL			HINDER
STUDENT #	1719									
AG - CONTROL										
COMPOSITE HOLISTIC SCORES		5	4	-1	5	5	0	5	5	0
GRAMMATIC ANALYSIS										
WORD COUNT		767	939	172	907	916	9	809	806	-3
FLESCH-KINCAID GRADE LEVEL		7	7	0	6	6	0	10	10	0
FLESCH READING EASE		76	73	-3	73	75	2	57	55	-2
AVG SENTENCE LENGTH (WORDS)		15.3	15.6	0.3	12.7	12.5	(0.2)	17.9	17.5	(0.4)
AVG WORD LENGTH (SYLLABLES)		1.36	1.39	0.03	1.43	1.41	(0.02)	1.56	1.58	0.02
AVG PARAGRAPH LENGTH (SENTENCES)		2.9	3.3	0.4	3.3	3.6	0.3	4.5	4.6	0.1
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				34			77			53
# OF TEXT INSERTIONS				10			3			9
# OF TEXT DELETIONS				2			4			10
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HINDER			NEUTRAL			NEUTRAL

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	6916									
AG - CONTROL										
COMPOSITE HOLISTIC SCORES		3	3	0	3	3	0	4	3	-1
GRAMMATIC ANALYSIS										
WORD COUNT		721	799	78	571	651	80	209	148	-61
FLESCH-KINCAID GRADE LEVEL		5	5	0	7	7	0	10	4	-6
FLESCH READING EASE		84	84	0	78	78	0	61	78	17
AVG SENTENCE LENGTH (WORDS)		12.2	11.9	(0.3)	17.8	18.0	0.2	20.9	6.1	(14.8)
AVG WORD LENGTH (SYLLABLES)		1.30	1.31	0.01	1.31	1.31	0.00	1.47	1.45	(0.02)
AVG PARAGRAPH LENGTH (SENTENCES)		7.3	5.5	(1.8)	5.3	5.1	(0.2)	3.3	1.5	(1.8)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				11			23			2
# OF TEXT INSERTIONS				4			5			8
# OF TEXT DELETIONS				0			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				NEUTRAL			NEUTRAL			HINDER
STUDENT #	8504									
AG - CONTROL										
COMPOSITE HOLISTIC SCORES		4	4	0	3	3	0	3	4	1
GRAMMATIC ANALYSIS										
WORD COUNT		437	476	39	573	573	0	261	493	232
FLESCH-KINCAID GRADE LEVEL		7	7	0	8	8	0	7	8	1
FLESCH READING EASE		77	78	1	74	74	0	72	72	0
AVG SENTENCE LENGTH (WORDS)		17.4	17.0	(0.4)	19.1	19.1	0.0	16.3	18.9	2.6
AVG WORD LENGTH (SYLLABLES)		1.33	1.32	(0.01)	1.34	1.34	0.00	1.40	1.36	(0.04)
AVG PARAGRAPH LENGTH (SENTENCES)		4.1	4.0	(0.1)	3.3	3.3	0.0	2.0	2.0	0.0
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				13			0			10
# OF TEXT INSERTIONS				3			0			1
# OF TEXT DELETIONS				1			0			1
# OF TEXT MOVES				2			0			0
REVISION										
SIGNIFICANT ?				YES			NO			YES
HELP, HINDER, NEUTRAL ?				NEUTRAL			NEUTRAL			HELP

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	2095									
AG - CONTROL										
COMPOSITE HOLISTIC SCORES		2	2	0	2	2	0	2	2	0
GRAMMATIC ANALYSIS										
WORD COUNT		425	874	449	550	199	-351	402	407	5
FLESCH-KINCAID GRADE LEVEL		6	5	-1	6	5	-1	13	9	-4
FLESCH READING EASE		79	86	7	81	72	-9	44	63	19
AVG SENTENCE LENGTH (WORDS)		14.6	13.4	(1.2)	16.1	7.9	(8.2)	23.6	18.5	(5.1)
AVG WORD LENGTH (SYLLABLES)		1.33	1.27	(0.06)	1.29	1.50	0.21	1.64	1.48	(0.16)
AVG PARAGRAPH LENGTH (SENTENCES)		3.2	3.8	0.6	4.2	1.6	(2.6)	2.1	2.4	0.3
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				25			1			2
# OF TEXT INSERTIONS				2			0			0
# OF TEXT DELETIONS				3			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			NO
HELP, HINDER, NEUTRAL ?				HINDER			HINDER			HINDER
STUDENT #	9488									
AG - CONTROL										
COMPOSITE HOLISTIC SCORES		2	4	2	4	4	0	4	2	-2
GRAMMATIC ANALYSIS										
WORD COUNT		465	423	-42	828	1025	197	854	1170	316
FLESCH-KINCAID GRADE LEVEL		5	7	2	5	5	0	6	6	0
FLESCH READING EASE		85	77	-8	83	83	0	75	77	2
AVG SENTENCE LENGTH (WORDS)		14.5	16.2	1.7	11.8	11.6	(0.2)	13.5	13.4	(0.1)
AVG WORD LENGTH (SYLLABLES)		1.26	1.34	0.08	1.32	1.32	0.00	1.39	1.37	(0.02)
AVG PARAGRAPH LENGTH (SENTENCES)		2.0	3.7	1.7	4.1	4.6	0.5	3.9	3.4	(0.5)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				36			33			38
# OF TEXT INSERTIONS				17			15			13
# OF TEXT DELETIONS				4			10			2
# OF TEXT MOVES				0			1			1
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			NEUTRAL			HINDER

ASSIGNMENT 1				ASSIGNMENT 3			ASSIGNMENT 6		
	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	4732								
AG - CONTROL									
COMPOSITE HOLISTIC SCORES	3	3	0	3	3	0	2	3	1
GRAMMATIC ANALYSIS									
WORD COUNT	592	593	1	535	749	214	329	559	230
FLESCH-KINCAID GRADE LEVEL	7	6	-1	5	5	0	6	7	1
FLESCH READING EASE	72	74	2	85	83	-2	78	73	-5
AVG SENTENCE LENGTH (WORDS)	13.1	11.8	(1.3)	13.3	13.6	0.3	12.6	16.4	3.8
AVG WORD LENGTH (SYLLABLES)	1.43	1.43	0.00	1.28	1.30	0.02	1.37	1.38	0.01
AVG PARAGRAPH LENGTH (SENTENCES)	2.8	2.9	0.1	4.0	3.9	(0.1)	4.3	2.8	(1.5)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS									
# OF TEXT INSERTIONS									
# OF TEXT DELETIONS									
# OF TEXT MOVES									
REVISION									
SIGNIFICANT ?				YES			YES		
HELP, HINDER, NEUTRAL ?				NEUTRAL			HELP		
STUDENT #	7812								
AG - CONTROL									
COMPOSITE HOLISTIC SCORES	4	4	0	4	5	1	3	3	0
GRAMMATIC ANALYSIS									
WORD COUNT	1074	1239	165	619	605	-14	481	493	12
FLESCH-KINCAID GRADE LEVEL	5	6	1	7	6	-1	8	7	-1
FLESCH READING EASE	81	79	-2	78	79	1	70	72	2
AVG SENTENCE LENGTH (WORDS)	12.3	13.7	1.4	16.7	14.7	(2.0)	17.8	15.4	(2.4)
AVG WORD LENGTH (SYLLABLES)	1.34	1.35	0.01	1.32	1.33	0.01	1.40	1.41	0.01
AVG PARAGRAPH LENGTH (SENTENCES)	8.7	4.2	(4.5)	9.2	3.7	(5.5)	3.8	3.2	(0.6)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS									
# OF TEXT INSERTIONS									
# OF TEXT DELETIONS									
# OF TEXT MOVES									
REVISION									
SIGNIFICANT ?				YES			YES		
HELP, HINDER, NEUTRAL ?				NEUTRAL			NEUTRAL		

	ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	4589								
AG - CONTROL									
COMPOSITE HOLISTIC SCORES	4	3	-1	4	4	0	3	3	0
GRAMMATIC ANALYSIS									
WORD COUNT	837	944	107	517	673	156	800	734	-66
FLESCH-KINCAID GRADE LEVEL	5	5	0	8	8	0	7	8	1
FLESCH READING EASE	79	80	1	67	68	1	68	64	-4
AVG SENTENCE LENGTH (WORDS)	12.4	12.7	0.3	14.7	15.6	0.9	13.7	14.9	1.2
AVG WORD LENGTH (SYLLABLES)	1.36	1.35	(0.01)	1.48	1.45	(0.03)	1.47	1.51	0.04
AVG PARAGRAPH LENGTH (SENTENCES)	7.4	7.4	0.0	4.3	7.1	2.8	8.2	7.0	(1.2)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			5			9			18
# OF TEXT INSERTIONS			9			0			0
# OF TEXT DELETIONS			0			1			1
# OF TEXT MOVES			0			0			0
REVISION									
SIGNIFICANT ?			YES			YES			YES
HELP, HINDER, NEUTRAL ?			HINDER			NEUTRAL			NEUTRAL
STUDENT #	3290								
AG - CONTROL									
COMPOSITE HOLISTIC SCORES	3	3	0	3	4	1	3	3	0
GRAMMATIC ANALYSIS									
WORD COUNT	750	748	-2	534	621	87	504	451	-53
FLESCH-KINCAID GRADE LEVEL	5	5	0	7	7	0	8	8	0
FLESCH READING EASE	84	84	0	73	72	-1	73	69	-4
AVG SENTENCE LENGTH (WORDS)	14.4	14.3	(0.1)	17.2	15.9	(1.3)	17.3	16.7	(0.6)
AVG WORD LENGTH (SYLLABLES)	1.28	1.28	0.00	1.37	1.40	0.03	1.37	1.43	0.06
AVG PARAGRAPH LENGTH (SENTENCES)	2.6	2.6	0.0	6.2	4.8	(1.4)	5.8	3.8	(2.0)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			6			30			1
# OF TEXT INSERTIONS			2			6			0
# OF TEXT DELETIONS			0			3			0
# OF TEXT MOVES			0			0			0
REVISION									
SIGNIFICANT ?			NO			YES			NO
HELP, HINDER, NEUTRAL ?			NEUTRAL			HELP			NEUTRAL

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	3249									
AG - CONTROL										
COMPOSITE HOLISTIC SCORES		3	3	0	3	4	1	3	3	0
GRAMMATIC ANALYSIS										
WORD COUNT		319	427	108	509	520	11	395	474	79
FLESCH-KINCAID GRADE LEVEL		5	7	2	9	8	-1	12	11	-1
FLESCH READING EASE		85	77	-8	64	65	1	54	57	3
AVG SENTENCE LENGTH (WORDS)		13.8	15.8	2.0	16.9	16.7	(0.2)	24.6	21.5	(3.1)
AVG WORD LENGTH (SYLLABLES)		1.27	1.34	0.07	1.48	1.47	(0.01)	1.51	1.51	0.00
AVG PARAGRAPH LENGTH (SENTENCES)		2.0	3.0	1.0	6.0	3.4	(2.6)	3.2	2.7	(0.5)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				1			15			2
# OF TEXT INSERTIONS				0			11			4
# OF TEXT DELETIONS				0			2			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			NEUTRAL
STUDENT #	8437									
AG - CONTROL										
COMPOSITE HOLISTIC SCORES		3	3	0	2	3	1	3	3	0
GRAMMATIC ANALYSIS										
WORD COUNT		384	556	172	238	294	56	347	415	68
FLESCH-KINCAID GRADE LEVEL		4	4	0	6	5	-1	5	5	0
FLESCH READING EASE		85	88	3	79	80	1	81	82	1
AVG SENTENCE LENGTH (WORDS)		11.2	11.8	0.6	13.2	12.7	(0.5)	13.3	12.2	(1.1)
AVG WORD LENGTH (SYLLABLES)		1.30	1.26	(0.04)	1.35	1.35	0.00	1.33	1.33	0.00
AVG PARAGRAPH LENGTH (SENTENCES)		3.0	3.1	0.1	6.0	2.5	(3.5)	2.3	2.8	0.5
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				1			9			12
# OF TEXT INSERTIONS				0			3			4
# OF TEXT DELETIONS				0			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				NEUTRAL			HELP			NEUTRAL

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	3753									
AG - CONTROL										
COMPOSITE HOLISTIC SCORES		3	3	0	2	3	1	2	2	0
GRAMMATIC ANALYSIS										
WORD COUNT		791	859	68	103	514	411	506	674	168
FLESCH-KINCAID GRADE LEVEL		8	7	-1	5	6	1	7	9	2
FLESCH READING EASE		76	77	1	86	83	-3	69	63	-6
AVG SENTENCE LENGTH (WORDS)		18.8	17.5	(1.3)	12.8	15.5	2.7	13.6	18.7	5.1
AVG WORD LENGTH (SYLLABLES)		1.32	1.32	0.00	1.27	1.28	0.01	1.47	1.48	0.01
AVG PARAGRAPH LENGTH (SENTENCES)		3.5	4.9	1.4	2.6	5.5	2.9	3.7	6.0	2.3
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				42			4			1
# OF TEXT INSERTIONS				9			1			0
# OF TEXT DELETIONS				8			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				NEUTRAL			HELP			HELP
STUDENT #	8735									
AG - CONTROL										
COMPOSITE HOLISTIC SCORES		3	3	0	3	3	0	2	3	1
GRAMMATIC ANALYSIS										
WORD COUNT		446	413	-33	309	313	4	460	482	22
FLESCH-KINCAID GRADE LEVEL		13	12	-1	6	6	0	8	8	0
FLESCH READING EASE		57	59	2	78	76	-2	70	70	0
AVG SENTENCE LENGTH (WORDS)		27.8	27.5	(0.3)	13.4	14.2	0.8	19.1	18.5	(0.6)
AVG WORD LENGTH (SYLLABLES)		1.44	1.42	(0.02)	1.36	1.38	0.02	1.39	1.39	0.00
AVG PARAGRAPH LENGTH (SENTENCES)		3.2	2.5	(0.7)	3.2	3.1	(0.1)	3.0	3.2	0.2
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				21			22			1
# OF TEXT INSERTIONS				2			4			3
# OF TEXT DELETIONS				7			5			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			NO
HELP, HINDER, NEUTRAL ?				NEUTRAL			NEUTRAL			NEUTRAL

ASSIGNMENT 1				ASSIGNMENT 3			ASSIGNMENT 6		
	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	5934								
D - CONTROL									
COMPOSITE HOLISTIC SCORES	2	3	1	3	3	0	2	3	1
GRAMMATIC ANALYSIS									
WORD COUNT	548	478	-70	275	491	216	308	313	5
FLESCH-KINCAID GRADE LEVEL	5	5	0	6	5	-1	7	6	-1
FLESCH READING EASE	84	84	0	74	78	4	70	73	3
AVG SENTENCE LENGTH (WORDS)	13.0	12.5	(0.5)	13.0	11.6	(1.4)	14.0	11.5	(2.5)
AVG WORD LENGTH (SYLLABLES)	1.29	1.30	0.01	1.41	1.38	(0.03)	1.45	1.44	-0.01
AVG PARAGRAPH LENGTH (SENTENCES)	4.2	4.2	0.0	7.0	5.2	(1.8)	3.1	2.7	(0.4)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			27			4			13
# OF TEXT INSERTIONS			2			5			0
# OF TEXT DELETIONS			8			0			0
# OF TEXT MOVES			0			0			0
REVISION									
SIGNIFICANT ?			YES			YES			NO
HELP, HINDER, NEUTRAL ?			HELP			NEUTRAL			HELP
STUDENT #	2699								
D - CONTROL									
COMPOSITE HOLISTIC SCORES	3	5	2	4	5	1	5	4	-1
GRAMMATIC ANALYSIS									
WORD COUNT	823	1120	297	608	882	274	503	902	399
FLESCH-KINCAID GRADE LEVEL	7	6	-1	8	9	1	8	9	1
FLESCH READING EASE	78	80	2	71	69	-2	69	69	0
AVG SENTENCE LENGTH (WORDS)	19.5	15.7	(3.8)	17.3	19.6	2.3	18.6	20.0	1.4
AVG WORD LENGTH (SYLLABLES)	1.29	1.31	0.02	1.40	1.39	(0.01)	1.41	1.39	(0.02)
AVG PARAGRAPH LENGTH (SENTENCES)	5.2	5.0	(0.2)	2.9	6.4	3.5	3.8	3.4	(0.4)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			11			26			18
# OF TEXT INSERTIONS			4			12			8
# OF TEXT DELETIONS			1			5			6
# OF TEXT MOVES			0			1			1
REVISION									
SIGNIFICANT ?			YES			YES			YES
HELP, HINDER, NEUTRAL ?			HELP			HELP			HINDER

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	5347									
D - CONTROL										
COMPOSITE HOLISTIC SCORES		3	3	0	4	3	-1	3	3	0
GRAMMATIC ANALYSIS										
WORD COUNT		875	997	122	507	611	104	650	811	161
FLESCH-KINCAID GRADE LEVEL		5	5	0	6	6	0	8	8	0
FLESCH READING EASE		84	84	0	78	77	-1	70	70	0
AVG SENTENCE LENGTH (WORDS)		13.6	13.4	(0.2)	12.6	12.4	(0.2)	17.1	17.2	0.1
AVG WORD LENGTH (SYLLABLES)		1.29	1.29	0.00	1.37	1.38	0.01	1.41	1.41	0.00
AVG PARAGRAPH LENGTH (SENTENCES)		5.3	4.6	(0.7)	3.0	3.0	0.0	5.4	4.7	(0.7)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				3			2			4
# OF TEXT INSERTIONS				10			7			6
# OF TEXT DELETIONS				0			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				NEUTRAL			HINDER			NEUTRAL
STUDENT #	1684									
D - CONTROL										
COMPOSITE HOLISTIC SCORES		4	5	1	3	3	0	3	3	0
GRAMMATIC ANALYSIS										
WORD COUNT		563	617	54	267	543	276	403	632	229
FLESCH-KINCAID GRADE LEVEL		4	4	0	7	6	-1	7	7	0
FLESCH READING EASE		84	84	0	70	73	3	71	70	-1
AVG SENTENCE LENGTH (WORDS)		10.6	11.0	0.4	12.7	12.6	(0.1)	15.5	14.3	(1.2)
AVG WORD LENGTH (SYLLABLES)		1.32	1.32	0.00	1.47	1.43	(0.04)	1.42	1.45	0.03
AVG PARAGRAPH LENGTH (SENTENCES)		6.6	5.6	(1.0)	4.2	5.3	1.1	6.5	4.8	(1.7)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				3			7			17
# OF TEXT INSERTIONS				6			4			11
# OF TEXT DELETIONS				0			1			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HINDER			NEUTRAL

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	3920									
D - CONTROL										
COMPOSITE HOLISTIC SCORES		2	3	1	4	3	-1	2	4	2
GRAMMATIC ANALYSIS										
WORD COUNT		1044	1048	4	355	495	140	320	466	146
FLESCH-KINCAID GRADE LEVEL		5	5	0	5	6	1	6	8	2
FLESCH READING EASE		86	84	-2	85	79	-6	77	65	-12
AVG SENTENCE LENGTH (WORDS)		13.3	13.4	0.1	14.2	15.4	1.2	15.2	14.5	(0.7)
AVG WORD LENGTH (SYLLABLES)		1.27	1.29	0.02	1.27	1.32	0.05	1.35	1.50	0.15
AVG PARAGRAPH LENGTH (SENTENCES)		6.0	5.5	(0.5)	8.3	5.3	(3.0)	10.5	5.3	(5.2)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				50			16			1
# OF TEXT INSERTIONS				5			8			0
# OF TEXT DELETIONS				6			1			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HINDER			HELP
STUDENT #	6371									
D - CONTROL										
COMPOSITE HOLISTIC SCORES		3	4	1	3	3	0	3	3	0
GRAMMATIC ANALYSIS										
WORD COUNT		742	538	-204	356	349	-7	254	344	90
FLESCH-KINCAID GRADE LEVEL		7	4	-3	7	7	0	7	8	1
FLESCH READING EASE		77	88	11	78	78	0	79	77	-2
AVG SENTENCE LENGTH (WORDS)		15.4	11.6	(3.8)	17.8	17.4	(0.4)	18.1	19.1	1.0
AVG WORD LENGTH (SYLLABLES)		1.35	1.26	(0.09)	1.31	1.31	0.00	1.29	1.31	0.02
AVG PARAGRAPH LENGTH (SENTENCES)		8.0	7.6	(0.4)	3.3	3.3	0.0	2.0	2.5	0.5
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				55			14			1
# OF TEXT INSERTIONS				4			2			3
# OF TEXT DELETIONS				1			0			1
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			NO			YES
HELP, HINDER, NEUTRAL ?				HELP			NEUTRAL			NEUTRAL

	ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	8444								
D - CONTROL									
COMPOSITE HOLISTIC SCORES	3	4	1	3	4	1	3	3	0
GRAMMATIC ANALYSIS									
WORD COUNT	611	666	55	559	711	152	345	413	68
FLESCH-KINCAID GRADE LEVEL	6	5	-1	5	6	1	7	6	-1
FLESCH READING EASE	78	80	2	84	82	-2	74	77	3
AVG SENTENCE LENGTH (WORDS)	15.2	12.8	(2.4)	11.6	14.5	2.9	14.3	13.3	(1.0)
AVG WORD LENGTH (SYLLABLES)	1.34	1.34	0.00	1.31	1.30	(0.01)	1.40	1.37	(0.03)
AVG PARAGRAPH LENGTH (SENTENCES)	3.6	3.4	(0.2)	9.6	4.9	(4.7)	6.0	5.1	(0.9)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			25			48			1
# OF TEXT INSERTIONS			10			38			7
# OF TEXT DELETIONS			1			3			0
# OF TEXT MOVES			0			0			0
REVISION									
SIGNIFICANT ?			YES			YES			YES
HELP, HINDER, NEUTRAL ?			HELP			HELP			NEUTRAL
STUDENT #	6850								
D - CONTROL									
COMPOSITE HOLISTIC SCORES	2	3	1	3	4	1	3	3	0
GRAMMATIC ANALYSIS									
WORD COUNT	960	913	-47	821	914	93	443	623	180
FLESCH-KINCAID GRADE LEVEL	4	4	0	3	3	0	5	6	1
FLESCH READING EASE	89	89	0	92	91	-1	81	74	-7
AVG SENTENCE LENGTH (WORDS)	11.1	12.0	0.9	10.0	10.6	0.6	10.8	12.7	1.9
AVG WORD LENGTH (SYLLABLES)	1.26	1.25	(0.01)	1.24	1.24	0.00	1.36	1.42	0.06
AVG PARAGRAPH LENGTH (SENTENCES)	12.2	15.2	3.0	5.1	8.6	3.5	8.2	4.4	(3.8)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			11			20			4
# OF TEXT INSERTIONS			5			3			0
# OF TEXT DELETIONS			4			1			0
# OF TEXT MOVES			0			0			0
REVISION									
SIGNIFICANT ?			YES			YES			YES
HELP, HINDER, NEUTRAL ?			HELP			HELP			NEUTRAL

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	3184									
D - CONTROL										
COMPOSITE HOLISTIC SCORES		3	5	2	3	4	1	3	3	0
GRAMMATIC ANALYSIS										
WORD COUNT		928	924	-4	477	539	62	505	505	0
FLESCH-KINCAID GRADE LEVEL		9	8	-1	6	8	2	9	9	0
FLESCH READING EASE		72	77	72	80	76	-4	64	64	0
AVG SENTENCE LENGTH (WORDS)		23.2	21.4	(1.8)	17.0	19.9	2.9	19.4	19.4	0.0
AVG WORD LENGTH (SYLLABLES)		1.31	1.28	(0.03)	1.29	1.31	0.02	1.46	1.46	0.00
AVG PARAGRAPH LENGTH (SENTENCES)		40.0	8.6	(31.4)	4.6	3.8	(0.8)	3.7	3.7	0.0
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				37			26			17
# OF TEXT INSERTIONS				4			10			1
# OF TEXT DELETIONS				0			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			NO
HELP, HINDER, NEUTRAL ?				HELP			HELP			NEUTRAL
STUDENT #	5522									
D - CONTROL										
COMPOSITE HOLISTIC SCORES		2	3	1	3	4	1	3	4	1
GRAMMATIC ANALYSIS										
WORD COUNT		394	515	121	590	578	-12	483	601	118
FLESCH-KINCAID GRADE LEVEL		6	5	-1	5	5	0	7	6	-1
FLESCH READING EASE		83	87	4	81	82	1	71	73	2
AVG SENTENCE LENGTH (WORDS)		16.4	13.2	(3.2)	11.8	12.2	0.4	14.6	12.5	(2.1)
AVG WORD LENGTH (SYLLABLES)		1.27	1.26	(0.01)	1.34	1.33	(0.01)	1.43	1.43	0.00
AVG PARAGRAPH LENGTH (SENTENCES)		12.0	7.8	(4.2)	5.0	4.7	(0.3)	6.6	5.3	(1.3)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				4			8			5
# OF TEXT INSERTIONS				6			2			11
# OF TEXT DELETIONS				0			7			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			HELP

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	3284									
D - CONTROL										
COMPOSITE HOLISTIC SCORES		3	4	1	2	3	1	3	3	0
GRAMMATIC ANALYSIS										
WORD COUNT		807	770	-37	390	554	164	558	996	438
FLESCH-KINCAID GRADE LEVEL		6	6	0	5	7	2	8	8	0
FLESCH READING EASE		81	82	1	79	73	-6	71	69	-2
AVG SENTENCE LENGTH (WORDS)		15.2	14.8	(0.4)	12.1	13.8	1.7	17.4	17.7	0.3
AVG WORD LENGTH (SYLLABLES)		1.30	1.30	0.00	1.37	1.42	0.05	1.39	1.41	0.02
AVG PARAGRAPH LENGTH (SENTENCES)		6.6	5.7	(0.9)	4.0	4.0	0.0	4.0	3.7	(0.3)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				30			13			27
# OF TEXT INSERTIONS				4			4			18
# OF TEXT DELETIONS				7			4			5
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			NEUTRAL
STUDENT #	8141									
D - CONTROL										
COMPOSITE HOLISTIC SCORES		5	4	-1	5	5	0	3	4	1
GRAMMATIC ANALYSIS										
WORD COUNT		540	656	116	325	699	374	692	891	199
FLESCH-KINCAID GRADE LEVEL		7	7	0	6	7	1	7	7	0
FLESCH READING EASE		74	76	2	73	74	1	74	74	0
AVG SENTENCE LENGTH (WORDS)		17.4	16.4	(1.0)	13.0	14.2	1.2	14.7	16.5	1.8
AVG WORD LENGTH (SYLLABLES)		1.36	1.35	(0.01)	1.43	1.40	(0.03)	1.39	1.37	(0.02)
AVG PARAGRAPH LENGTH (SENTENCES)		3.1	4.4	1.3	5.3	6.1	0.8	3.6	4.1	0.5
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				13			29			32
# OF TEXT INSERTIONS				6			9			6
# OF TEXT DELETIONS				0			4			4
# OF TEXT MOVES				1			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HINDER			NEUTRAL			HELP

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	8636									
D - CONTROL										
COMPOSITE HOLISTIC SCORES		3	3	0	3	3	0	4	3	-1
GRAMMATIC ANALYSIS										
WORD COUNT		434	741	307	388	547	159	608	604	-4
FLESCH-KINCAID GRADE LEVEL		6	6	0	7	6	-1	7	7	0
FLESCH READING EASE		80	81	1	76	78	2	73	73	0
AVG SENTENCE LENGTH (WORDS)		14.4	15.1	0.7	15.5	14.7	(0.8)	15.2	15.1	(0.1)
AVG WORD LENGTH (SYLLABLES)		1.32	1.30	(0.02)	1.36	1.35	(0.01)	1.40	1.40	0.00
AVG PARAGRAPH LENGTH (SENTENCES)		2.7	3.7	1.0	5.0	6.1	1.1	5.0	5.0	0.0
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				21			5			6
# OF TEXT INSERTIONS				6			7			0
# OF TEXT DELETIONS				3			0			1
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			NO
HELP, HINDER, NEUTRAL ?				NEUTRAL			NEUTRAL			HINDER

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	0624									
AH - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		7	6	-1	9	10	1	7	8	1
GRAMMATIC ANALYSIS										
WORD COUNT		691	631	-60	642	691	49	1321	1338	17
FLESCH-KINCAID GRADE LEVEL		6	7	1	6	6	0	8	7	-1
FLESCH READING EASE		74	74	0	77	78	1	69	70	1
AVG SENTENCE LENGTH (WORDS)		13.8	14.6	0.8	13.2	13.2	0.0	15.0	15.0	0.0
AVG WORD LENGTH (SYLLABLES)		1.40	1.39	(0.01)	1.37	1.36	(0.01)	1.45	1.44	-0.01
AVG PARAGRAPH LENGTH (SENTENCES)		5.5	6.1	0.6	4.7	4.3	(0.4)	9.7	8.0	(1.7)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				24			8			13
# OF TEXT INSERTIONS				1			4			3
# OF TEXT DELETIONS				4			7			3
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HINDER			HELP			HELP
STUDENT #	8584									
AH - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		5	5	0	5	7	2	6	7	1
GRAMMATIC ANALYSIS										
WORD COUNT		667	717	50	868	866	-2	606	768	162
FLESCH-KINCAID GRADE LEVEL		6	6	0	4	4	0	6	7	1
FLESCH READING EASE		81	80	-1	86	85	-1	77	71	-6
AVG SENTENCE LENGTH (WORDS)		15.5	15.9	0.4	10.7	10.0	(0.7)	13.1	13.2	0.1
AVG WORD LENGTH (SYLLABLES)		1.30	1.31	0.01	1.30	1.32	0.02	1.38	1.45	0.07
AVG PARAGRAPH LENGTH (SENTENCES)		1.9	1.6	(0.3)	2.4	2.2	(0.2)	2.8	2.5	(0.3)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				3			20			11
# OF TEXT INSERTIONS				0			0			0
# OF TEXT DELETIONS				3			4			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				NO			YES			YES
HELP, HINDER, NEUTRAL ?				NEUTRAL			HELP			HELP

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	8989									
AH - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		5	7	2	5	6	1	4	5	1
GRAMMATIC ANALYSIS										
WORD COUNT		1193	1270	77	473	469	-4	515	498	-17
FLESCH-KINCAID GRADE LEVEL		6	6	0	5	6	1	8	8	0
FLESCH READING EASE		77	78	1	83	76	-7	68	73	5
AVG SENTENCE LENGTH (WORDS)		13.7	13.3	(0.4)	13.1	14.2	1.1	17.1	17.7	0.6
AVG WORD LENGTH (SYLLABLES)		1.37	1.36	(0.01)	1.31	1.37	0.06	1.44	1.37	(0.07)
AVG PARAGRAPH LENGTH (SENTENCES)		5.4	5.0	(0.4)	4.5	3.3	(1.2)	4.2	5.6	1.4
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				1			16			1
# OF TEXT INSERTIONS				4			5			0
# OF TEXT DELETIONS				1			4			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			HELP
STUDENT #	4696									
AH - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		7	7	0	6	7	1	6	9	3
GRAMMATIC ANALYSIS										
WORD COUNT		634	673	39	477	467	-10	1056	1056	0
FLESCH-KINCAID GRADE LEVEL		8	8	0	8	8	0	9	9	0
FLESCH READING EASE		70	70	0	73	67	-6	58	58	0
AVG SENTENCE LENGTH (WORDS)		16.6	16.8	0.2	19.8	15.5	(4.3)	16.2	16.2	0.0
AVG WORD LENGTH (SYLLABLES)		1.42	1.42	0.00	1.34	1.47	0.13	1.56	1.56	0.00
AVG PARAGRAPH LENGTH (SENTENCES)		4.7	4.4	(0.3)	4.8	6.0	1.2	4.6	1.6	(3.0)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				8			38			2
# OF TEXT INSERTIONS				3			6			0
# OF TEXT DELETIONS				0			8			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				NO			YES			YES
HELP, HINDER, NEUTRAL ?				NEUTRAL			HELP			HELP

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	5893									
AH - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		7	7	0	8	8	0	6	6	0
GRAMMATIC ANALYSIS										
WORD COUNT		701	731	30	905	1173	268	764	731	-33
FLESCH-KINCAID GRADE LEVEL		7	7	0	5	5	0	9	8	-1
FLESCH READING EASE		75	74	-1	82	85	3	60	63	3
AVG SENTENCE LENGTH (WORDS)		15.9	16.6	0.7	11.7	13.8	2.1	15.9	14.6	(1.3)
AVG WORD LENGTH (SYLLABLES)		1.37	1.37	0.00	1.33	1.28	(0.05)	1.54	1.52	(0.02)
AVG PARAGRAPH LENGTH (SENTENCES)		6.2	6.2	0.0	3.6	4.0	0.4	5.3	4.1	(1.2)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				7			40			18
# OF TEXT INSERTIONS				5			7			4
# OF TEXT DELETIONS				1			4			1
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				NO			NO			NO
HELP, HINDER, NEUTRAL ?				NEUTRAL			NEUTRAL			HINDER
STUDENT #	4181									
AH - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		5	8	3	4	5	1	5	6	1
GRAMMATIC ANALYSIS										
WORD COUNT		226	329	103	181	511	330	608	698	90
FLESCH-KINCAID GRADE LEVEL		9	10	1	5	8	3	8	8	0
FLESCH READING EASE		60	58	-2	76	62	-14	64	61	-3
AVG SENTENCE LENGTH (WORDS)		17.3	18.2	0.9	10.6	13.4	2.8	12.9	13.4	0.5
AVG WORD LENGTH (SYLLABLES)		1.53	1.54	0.01	1.42	1.55	0.13	1.53	1.56	0.03
AVG PARAGRAPH LENGTH (SENTENCES)		2.6	3.6	1.0	8.5	7.6	(0.9)	7.8	8.6	0.8
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				1			4			3
# OF TEXT INSERTIONS				7			4			3
# OF TEXT DELETIONS				1			1			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			HELP

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	5948									
AH - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		4	6	2	5	6	1	4	4	0
GRAMMATIC ANALYSIS										
WORD COUNT		243	297	54	289	507	218	486	577	91
FLESCH-KINCAID GRADE LEVEL		8	7	-1	8	7	-1	7	7	0
FLESCH READING EASE		71	71	0	72	78	6	79	79	0
AVG SENTENCE LENGTH (WORDS)		16.2	15.6	(0.6)	20.6	18.1	(2.5)	18.6	18.6	0.0
AVG WORD LENGTH (SYLLABLES)		1.41	1.42	0.01	1.34	1.30	(0.04)	1.29	1.29	0.00
AVG PARAGRAPH LENGTH (SENTENCES)		3.7	4.7	1.0	4.6	3.5	(1.1)	2.8	3.1	0.3
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				6			11			3
# OF TEXT INSERTIONS				4			2			2
# OF TEXT DELETIONS				0			2			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			NO
HELP, HINDER, NEUTRAL ?				HELP			HELP			NEUTRAL
STUDENT #	1158									
AH - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		6	10	4	9	10	1	6	7	1
GRAMMATIC ANALYSIS										
WORD COUNT		518	640	122	710	882	172	652	642	-10
FLESCH-KINCAID GRADE LEVEL		7	7	0	7	7	0	8	8	0
FLESCH READING EASE		81	80	-1	73	71	-2	65	68	3
AVG SENTENCE LENGTH (WORDS)		17.8	17.2	(0.6)	15.1	14.2	(0.9)	15.9	14.9	(1.0)
AVG WORD LENGTH (SYLLABLES)		1.27	1.29	0.02	1.40	1.43	0.03	1.48	1.46	(0.02)
AVG PARAGRAPH LENGTH (SENTENCES)		5.8	6.1	0.3	4.7	6.8	2.1	4.5	4.3	(0.2)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				33			39			24
# OF TEXT INSERTIONS				3			9			8
# OF TEXT DELETIONS				0			7			10
# OF TEXT MOVES				0			0			2
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			HELP

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	5628									
AH - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		7	10	3	10	10	0	8	10	2
GRAMMATIC ANALYSIS										
WORD COUNT		1510	1500	-10	761	782	21	728	1073	345
FLESCH-KINCAID GRADE LEVEL		9	9	0	9	9	0	11	11	0
FLESCH READING EASE		62	62	0	60	60	0	48	48	0
AVG SENTENCE LENGTH (WORDS)		17.1	17.0	(0.1)	17.2	17.3	0.1	17.7	18.5	0.8
AVG WORD LENGTH (SYLLABLES)		1.51	1.51	0.00	1.53	1.53	0.00	1.66	1.66	0.00
AVG PARAGRAPH LENGTH (SENTENCES)		9.7	9.7	0.0	8.8	7.5	(1.3)	4.1	3.8	(0.3)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				40			23			37
# OF TEXT INSERTIONS				3			5			5
# OF TEXT DELETIONS				3			3			6
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			NO			YES
HELP, HINDER, NEUTRAL ?				HELP			NEUTRAL			HELP
STUDENT #	5993									
AH - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		7	5	-2	5	6	1	4	5	1
GRAMMATIC ANALYSIS										
WORD COUNT		509	556	47	352	288	-64	536	665	129
FLESCH-KINCAID GRADE LEVEL		4	4	0	8	7	-1	9	7	-2
FLESCH READING EASE		90	89	-1	74	77	3	69	77	8
AVG SENTENCE LENGTH (WORDS)		13.3	13.2	(0.1)	20.7	16.0	(4.7)	20.6	17.0	(3.6)
AVG WORD LENGTH (SYLLABLES)		1.22	1.23	0.01	1.32	1.34	0.02	1.38	1.33	(0.05)
AVG PARAGRAPH LENGTH (SENTENCES)		3.4	3.2	(0.2)	2.4	3.6	1.2	3.2	3.0	(0.2)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				9			12			21
# OF TEXT INSERTIONS				3			3			4
# OF TEXT DELETIONS				0			3			3
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HINDER			HELP			HELP

ASSIGNMENT 1				ASSIGNMENT 3			ASSIGNMENT 6		
	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	1644								
AH - EXPERIMENTAL									
COMPOSITE HOLISTIC SCORES	6	6	0	5	6	1	6	8	2
GRAMMATIC ANALYSIS									
WORD COUNT	672	750	78	388	341	-47	613	598	-15
FLESCH-KINCAID GRADE LEVEL	6	6	0	9	6	-3	10	9	-1
FLESCH READING EASE	79	79	0	72	82	10	56	58	2
AVG SENTENCE LENGTH (WORDS)	14.6	14.1	(0.5)	21.5	14.8	(6.7)	17.0	16.6	(0.4)
AVG WORD LENGTH (SYLLABLES)	1.33	1.34	0.01	1.33	1.30	(0.03)	1.58	1.56	(0.02)
AVG PARAGRAPH LENGTH (SENTENCES)	6.5	5.3	(1.2)	4.5	2.5	(2.0)	5.1	4.0	(1.1)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			11			16			18
# OF TEXT INSERTIONS			5			4			1
# OF TEXT DELETIONS			1			2			6
# OF TEXT MOVES			0			0			1
REVISION									
SIGNIFICANT ?			YES			YES			YES
HELP, HINDER, NEUTRAL ?			NEUTRAL			HELP			HELP
STUDENT #	9428								
AH - EXPERIMENTAL									
COMPOSITE HOLISTIC SCORES	4	6	2	6	6	0	6	6	0
GRAMMATIC ANALYSIS									
WORD COUNT	393	455	62	374	471	97	653	671	18
FLESCH-KINCAID GRADE LEVEL	9	7	-2	4	5	1	9	8	-1
FLESCH READING EASE	73	77	4	85	80	-5	64	66	2
AVG SENTENCE LENGTH (WORDS)	21.8	18.2	(3.6)	12.0	13.0	1.0	16.7	16.3	(0.4)
AVG WORD LENGTH (SYLLABLES)	1.32	1.31	(0.01)	1.29	1.34	0.05	1.49	1.47	(0.02)
AVG PARAGRAPH LENGTH (SENTENCES)	3.0	2.5	(0.5)	3.4	3.6	0.2	3.5	4.5	1.0
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			3			30			30
# OF TEXT INSERTIONS			6			5			5
# OF TEXT DELETIONS			0			1			5
# OF TEXT MOVES			0			0			0
REVISION									
SIGNIFICANT ?			YES			YES			YES
HELP, HINDER, NEUTRAL ?			HELP			HELP			HINDER

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	2345									
AH - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		7	9	2	7	8	1	6	9	3
GRAMMATIC ANALYSIS										
WORD COUNT		819	914	95	487	559	72	874	921	47
FLESCH-KINCAID GRADE LEVEL		6	6	0	7	7	0	8	8	0
FLESCH READING EASE		82	82	0	69	68	-1	62	62	0
AVG SENTENCE LENGTH (WORDS)		15.7	16.0	0.3	14.7	12.7	(2.0)	14.5	14.6	0.1
AVG WORD LENGTH (SYLLABLES)		1.29	1.28	(0.01)	1.45	1.49	0.04	1.54	1.54	0.00
AVG PARAGRAPH LENGTH (SENTENCES)		8.6	7.1	(1.5)	4.7	3.6	(1.1)	6.6	4.8	(1.8)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				10			20			30
# OF TEXT INSERTIONS				4			3			12
# OF TEXT DELETIONS				0			4			2
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			HELP
STUDENT #	9373									
AH - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		6	8	2	4	6	2	6	7	1
GRAMMATIC ANALYSIS										
WORD COUNT		1065	1098	33	503	481	-22	569	794	225
FLESCH-KINCAID GRADE LEVEL		8	7	-1	8	7	-1	8	8	0
FLESCH READING EASE		72	73	1	73	75	2	67	68	1
AVG SENTENCE LENGTH (WORDS)		17.4	16.3	(1.1)	17.3	16.0	(1.3)	15.3	17.6	2.3
AVG WORD LENGTH (SYLLABLES)		1.38	1.38	0.00	1.37	1.37	0.00	1.47	1.43	(0.04)
AVG PARAGRAPH LENGTH (SENTENCES)		7.6	5.5	(2.1)	7.2	4.2	(3.0)	6.1	6.4	0.3
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				13			24			20
# OF TEXT INSERTIONS				7			9			7
# OF TEXT DELETIONS				0			6			6
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			HELP

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	1370									
AH - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		5	6	1	6	6	0	6	4	-2
GRAMMATIC ANALYSIS										
WORD COUNT		278	323	45	345	395	50	420	464	44
FLESCH-KINCAID GRADE LEVEL		4	5	1	8	8	0	10	9	-1
FLESCH READING EASE		88	87	-1	78	76	-2	62	66	4
AVG SENTENCE LENGTH (WORDS)		13.2	14.0	0.8	20.2	19.7	(0.5)	22.1	17.2	(4.9)
AVG WORD LENGTH (SYLLABLES)		1.24	1.25	0.01	1.28	1.31	0.03	1.45	1.46	0.01
AVG PARAGRAPH LENGTH (SENTENCES)		5.2	5.7	0.5	3.4	4.0	0.6	2.7	3.3	0.6
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				0			11			11
# OF TEXT INSERTIONS				2			3			1
# OF TEXT DELETIONS				1			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			NEUTRAL			HINDER
STUDENT #	9166									
B - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		6	6	0	6	6	0	4	7	3
GRAMMATIC ANALYSIS										
WORD COUNT		304	642	338	669	674	5	346	594	248
FLESCH-KINCAID GRADE LEVEL		6	5	-1	5	6	1	6	7	1
FLESCH READING EASE		85	86	1	83	81	-2	77	74	-3
AVG SENTENCE LENGTH (WORDS)		16.0	14.5	(1.5)	12.3	16.0	3.7	14.4	14.4	0.0
AVG WORD LENGTH (SYLLABLES)		1.25	1.25	0.00	1.31	1.30	(0.01)	1.36	1.4	0.04
AVG PARAGRAPH LENGTH (SENTENCES)		6.3	4.8	(1.5)	4.9	4.2	(0.7)	4.8	4.5	(0.3)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				1			37			14
# OF TEXT INSERTIONS				0			6			3
# OF TEXT DELETIONS				0			1			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HINDER			HELP			HELP

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	4058									
B - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		6	6	0	6	6	0	7	5	-2
GRAMMATIC ANALYSIS										
WORD COUNT		585	647	62	336	441	105	668	693	25
FLESCH-KINCAID GRADE LEVEL		6	6	0	9	8	-1	8	8	0
FLESCH READING EASE		80	81	1	64	65	1	67	66	-1
AVG SENTENCE LENGTH (WORDS)		15.3	14.3	(1.0)	16.8	15.7	(1.1)	16.7	16.5	(0.2)
AVG WORD LENGTH (SYLLABLES)		1.31	1.32	0.01	1.49	1.49	0.00	1.45	1.47	0.02
AVG PARAGRAPH LENGTH (SENTENCES)		4.7	5.0	0.3	10.0	5.6	(4.4)	4.0	6.0	2.0
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				10			4			31
# OF TEXT INSERTIONS				6			7			1
# OF TEXT DELETIONS				11			0			4
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				NEUTRAL			HINDER			HINDER
STUDENT #	4314									
B - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		6	10	4	6	10	4	10	9	-1
GRAMMATIC ANALYSIS										
WORD COUNT		635	901	266	527	514	-13	987	1361	374
FLESCH-KINCAID GRADE LEVEL		8	8	0	6	5	-1	8	8	0
FLESCH READING EASE		70	70	0	78	85	7	65	66	1
AVG SENTENCE LENGTH (WORDS)		18.1	16.6	(1.5)	14.6	15.5	0.9	15.9	15.8	(0.1)
AVG WORD LENGTH (SYLLABLES)		1.40	1.42	0.02	1.35	1.25	(0.10)	1.49	1.48	(0.01)
AVG PARAGRAPH LENGTH (SENTENCES)		4.3	4.1	(0.2)	36.0	8.2	(27.8)	4.1	4.0	(0.1)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				2			19			33
# OF TEXT INSERTIONS				15			6			16
# OF TEXT DELETIONS				0			0			6
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			HINDER

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	9565									
B - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		8	9	1	8	9	1	8	8	0
GRAMMATIC ANALYSIS										
WORD COUNT		756	955	199	1086	1425	339	734	984	250
FLESCH-KINCAID GRADE LEVEL		7	6	-1	7	7	0	9	9	0
FLESCH READING EASE		73	76	3	69	69	0	63	64	1
AVG SENTENCE LENGTH (WORDS)		15.4	14.2	(1.2)	14.6	14.5	(0.1)	16.3	17.5	1.2
AVG WORD LENGTH (SYLLABLES)		1.40	1.38	(0.02)	1.45	1.46	0.01	1.50	1.48	-0.02
AVG PARAGRAPH LENGTH (SENTENCES)		6.1	6.0	(0.1)	6.1	7.5	1.4	7.5	5.6	(1.9)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				5			0			27
# OF TEXT INSERTIONS				3			10			9
# OF TEXT DELETIONS				2			0			12
# OF TEXT MOVES				1			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			NEUTRAL
STUDENT #	8996									
B - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		3	6	3	3	6	3	5	7	2
GRAMMATIC ANALYSIS										
WORD COUNT		390	410	20	818	1058	240	315	595	280
FLESCH-KINCAID GRADE LEVEL		10	10	0	7	6	-1	11	11	0
FLESCH READING EASE		66	65	-1	75	77	2	53	55	2
AVG SENTENCE LENGTH (WORDS)		22.9	22.7	(0.2)	15.4	14.9	(0.5)	19.6	19.8	0.2
AVG WORD LENGTH (SYLLABLES)		1.39	1.40	0.01	1.37	1.36	(0.01)	1.58	1.56	(0.02)
AVG PARAGRAPH LENGTH (SENTENCES)		4.2	4.5	0.3	7.5	7.1	(0.4)	3.2	6.0	2.8
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				1			11			9
# OF TEXT INSERTIONS				3			10			3
# OF TEXT DELETIONS				1			1			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			HELP

			ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
			DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	1405										
B - EXPERIMENTAL											
COMPOSITE HOLISTIC SCORES			6	7	1	6	7	1	6	6	0
GRAMMATIC ANALYSIS											
WORD COUNT			914	1039	125	568	661	93	849	698	-151
FLESCH-KINCAID GRADE LEVEL			7	7	0	8	8	0	7	7	0
FLESCH READING EASE			77	78	1	78	77	-1	70	72	2
AVG SENTENCE LENGTH (WORDS)			19.0	18.5	(0.5)	21.0	21.3	0.3	15.4	16.2	0.8
AVG WORD LENGTH (SYLLABLES)			1.30	1.30	0.00	1.27	1.28	0.01	1.43	1.4	-0.03
AVG PARAGRAPH LENGTH (SENTENCES)			9.6	9.3	(0.3)	3.3	2.8	(0.5)	9.1	5.3	(3.8)
DOCUCOMP ANALYSIS SUMMARY											
# OF TEXT REPLACEMENTS					1			11			1
# OF TEXT INSERTIONS					3			5			0
# OF TEXT DELETIONS					0			0			0
# OF TEXT MOVES					0			0			0
REVISION											
SIGNIFICANT ?					YES			YES			YES
HELP, HINDER, NEUTRAL ?					HELP			HELP			NEUTRAL
STUDENT #	9249										
B - EXPERIMENTAL											
COMPOSITE HOLISTIC SCORES			6	6	0	6	6	0	8	8	0
GRAMMATIC ANALYSIS											
WORD COUNT			708	843	135	566	639	73	628	928	300
FLESCH-KINCAID GRADE LEVEL			7	7	0	6	5	-1	7	7	0
FLESCH READING EASE			80	81	1	77	77	0	67	72	5
AVG SENTENCE LENGTH (WORDS)			18.6	17.9	(0.7)	11.7	11.4	(0.3)	12.8	13.8	1.0
AVG WORD LENGTH (SYLLABLES)			1.28	1.27	(0.01)	1.39	1.40	0.01	1.50	1.43	(0.07)
AVG PARAGRAPH LENGTH (SENTENCES)			12.6	9.4	(3.2)	6.8	4.6	(2.2)	4.4	4.7	0.3
DOCUCOMP ANALYSIS SUMMARY											
# OF TEXT REPLACEMENTS					6			12			19
# OF TEXT INSERTIONS					10			6			3
# OF TEXT DELETIONS					0			0			1
# OF TEXT MOVES					0			0			1
REVISION											
SIGNIFICANT ?					YES			YES			YES
HELP, HINDER, NEUTRAL ?					NEUTRAL			HINDER			NEUTRAL

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	2081									
B - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		4	5	1	4	5	1	7	7	0
GRAMMATIC ANALYSIS										
WORD COUNT		251	377	126	403	507	104	492	624	132
FLESCH-KINCAID GRADE LEVEL		6	5	-1	7	7	0	12	12	0
FLESCH READING EASE		76	82	6	77	79	2	47	48	1
AVG SENTENCE LENGTH (WORDS)		12.5	11.4	(1.1)	16.7	16.3	(0.4)	21.3	20.1	(1.2)
AVG WORD LENGTH (SYLLABLES)		1.39	1.34	(0.05)	1.33	1.32	(0.01)	1.63	1.63	0
AVG PARAGRAPH LENGTH (SENTENCES)		4.0	5.5	1.5	3.0	2.5	(0.5)	3.8	3.8	0.0
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				9			1			1
# OF TEXT INSERTIONS				6			7			8
# OF TEXT DELET				3			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			NEUTRAL
STUDENT #	2026									
B - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		6	8	2	6	8	2	10	9	-1
GRAMMATIC ANALYSIS										
WORD COUNT		510	702	192	293	400	107	704	1110	406
FLESCH-KINCAID GRADE LEVEL		10	10	0	7	7	0	10	10	0
FLESCH READING EASE		67	67	0	79	82	3	66	66	0
AVG SENTENCE LENGTH (WORDS)		25.5	24.2	(1.3)	19.5	20.0	0.5	21.3	21.3	0.0
AVG WORD LENGTH (SYLLABLES)		1.34	1.36	0.02	1.27	1.24	(0.03)	1.41	1.41	0.00
AVG PARAGRAPH LENGTH (SENTENCES)		4.0	4.1	0.1	3.7	3.3	(0.4)	6.6	4.3	(2.3)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				4			3			0
# OF TEXT INSERTIONS				11			3			15
# OF TEXT DELETIONS				0			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			HINDER

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	3618									
B - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		6	8	2	6	8	2	9	6	-3
GRAMMATIC ANALYSIS										
WORD COUNT		900	954	54	1923	2401	478	676	704	28
FLESCH-KINCAID GRADE LEVEL		8	8	0	7	7	0	11	10	-1
FLESCH READING EASE		71	71	0	75	76	1	60	65	5
AVG SENTENCE LENGTH (WORDS)		19.5	19.0	(0.5)	16.0	15.1	(0.9)	23.3	20.7	(2.6)
AVG WORD LENGTH (SYLLABLES)		1.37	1.37	0.00	1.37	1.37	0.00	1.45	1.43	-0.02
AVG PARAGRAPH LENGTH (SENTENCES)		4.6	4.1	(0.5)	10.9	12.2	1.3	7.2	8.5	1.3
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				0			3			33
# OF TEXT INSERTIONS				3			22			5
# OF TEXT DELETIONS				0			1			6
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			HINDER
STUDENT #	9938									
B - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		6	7	1	6	7	1	9	8	-1
GRAMMATIC ANALYSIS										
WORD COUNT		722	799	77	500	607	107	550	646	96
FLESCH-KINCAID GRADE LEVEL		8	8	0	8	9	1	11	11	0
FLESCH READING EASE		70	71	1	69	68	-1	54	56	2
AVG SENTENCE LENGTH (WORDS)		17.6	17.3	(0.3)	17.2	18.9	1.7	20.3	19.5	(0.8)
AVG WORD LENGTH (SYLLABLES)		1.40	1.40	0.00	1.42	1.41	(0.01)	1.56	1.55	(0.01)
AVG PARAGRAPH LENGTH (SENTENCES)		5.1	5.1	0.0	29.0	4.0	(25.0)	5.4	4.7	(0.7)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				17			7			19
# OF TEXT INSERTIONS				5			11			4
# OF TEXT DELETIONS				0			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			HINDER

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	6985									
B - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		4	5	1	4	5	1	6	6	0
GRAMMATIC ANALYSIS										
WORD COUNT		368	400	32	637	915	278	331	587	256
FLESCH-KINCAID GRADE LEVEL		7	7	0	10	9	-1	9	8	-1
FLESCH READING EASE		73	73	0	67	67	0	65	66	1
AVG SENTENCE LENGTH (WORDS)		16.0	16.6	0.6	21.9	21.2	(0.7)	17.4	16.3	(1.1)
AVG WORD LENGTH (SYLLABLES)		1.39	1.38	(0.01)	1.39	1.40	0.01	1.47	1.47	0
AVG PARAGRAPH LENGTH (SENTENCES)		7.6	8.0	0.4	4.8	5.3	0.5	3.8	5.1	1.3
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				0			5			4
# OF TEXT INSERTIONS				2			5			0
# OF TEXT DELETIONS				1			1			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			HINDER
STUDENT #	3209									
B - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		6	7	1	6	7	1	8	6	-2
GRAMMATIC ANALYSIS										
WORD COUNT		1313	1436	123	838	1217	379	1769	1775	6
FLESCH-KINCAID GRADE LEVEL		5	6	1	9	9	0	8	8	0
FLESCH READING EASE		81	80	-1	77	77	0	69	68	-1
AVG SENTENCE LENGTH (WORDS)		12.7	13.4	0.7	24.6	23.4	(1.2)	15.6	15.5	(0.1)
AVG WORD LENGTH (SYLLABLES)		1.34	1.34	0.00	1.24	1.25	0.01	1.44	1.45	0.01
AVG PARAGRAPH LENGTH (SENTENCES)		6.8	6.6	(0.2)	5.6	6.5	0.9	3.3	3.4	0.1
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				30			10			53
# OF TEXT INSERTIONS				3			7			17
# OF TEXT DELETIONS				1			1			14
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			HINDER

			ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
			DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	0042										
B - EXPERIMENTAL											
COMPOSITE HOLISTIC SCORES		4	6	2		4	6	2	6	8	2
GRAMMATIC ANALYSIS											
WORD COUNT		275	288	13		820	907	87	645	703	58
FLESCH-KINCAID GRADE LEVEL		7	7	0		5	5	0	9	8	-1
FLESCH READING EASE		74	74	0		83	85	2	67	67	0
AVG SENTENCE LENGTH (WORDS)		13.7	13.7	0.0		13.6	12.9	(0.7)	17.9	18.0	0.1
AVG WORD LENGTH (SYLLABLES)		1.41	1.41	0.00		1.30	1.29	(0.01)	1.44	1.43	(0.01)
AVG PARAGRAPH LENGTH (SENTENCES)		6.6	7.0	0.4		12.0	5.8	(6.2)	36.0	3.5	(32.5)
DOCUCOMP ANALYSIS SUMMARY											
# OF TEXT REPLACEMENTS				1				1			6
# OF TEXT INSERTIONS				1				7			8
# OF TEXT DELETIONS				0				0			0
# OF TEXT MOVES				0				0			0
REVISION											
SIGNIFICANT ?				NO				YES			YES
HELP, HINDER, NEUTRAL ?				HELP				HELP			HELP
STUDENT #	6572										
B - EXPERIMENTAL											
COMPOSITE HOLISTIC SCORES		5	6	1		5	6	1	6	7	1
GRAMMATIC ANALYSIS											
WORD COUNT		516	961	445		503	1010	507	678	767	89
FLESCH-KINCAID GRADE LEVEL		6	5	-1		6	5	-1	8	8	0
FLESCH READING EASE		78	84	6		85	84	-1	68	68	0
AVG SENTENCE LENGTH (WORDS)		14.7	13.9	(0.8)		16.2	13.2	(3.0)	16.5	15.9	(0.6)
AVG WORD LENGTH (SYLLABLES)		1.34	1.29	(0.05)		1.25	1.29	0.04	1.44	1.45	0.01
AVG PARAGRAPH LENGTH (SENTENCES)		5.0	4.9	(0.1)		15.5	3.8	(11.7)	5.8	6.8	1.0
DOCUCOMP ANALYSIS SUMMARY											
# OF TEXT REPLACEMENTS				15				17			1
# OF TEXT INSERTIONS				4				17			8
# OF TEXT DELETIONS				2				0			0
# OF TEXT MOVES				1				0			0
REVISION											
SIGNIFICANT ?				YES				YES			YES
HELP, HINDER, NEUTRAL ?				HELP				HELP			HELP

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	5714									
B - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		6	7	1	6	7	1	5	7	2
GRAMMATIC ANALYSIS										
WORD COUNT		718	1003	285	302	772	470	924	1090	166
FLESCH-KINCAID GRADE LEVEL		5	5	0	8	9	1	6	6	0
FLESCH READING EASE		83	84	1	73	72	-1	78	77	-1
AVG SENTENCE LENGTH (WORDS)		14.3	13.5	(0.8)	18.8	20.8	2.0	15.1	14.7	(0.4)
AVG WORD LENGTH (SYLLABLES)		1.29	1.29	0.00	1.36	1.34	(0.02)	1.34	1.36	0.02
AVG PARAGRAPH LENGTH (SENTENCES)		3.8	3.7	(0.1)	3.2	6.1	2.9	7.6	4.3	(3.3)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				19			10			41
# OF TEXT INSERTIONS				11			6			13
# OF TEXT DELETIONS				0			2			5
# OF TEXT MOVES				0			0			1
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			HELP			HELP
STUDENT #	8702									
A - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		7	5	-2	4	6	2	4	6	2
GRAMMATIC ANALYSIS										
WORD COUNT		646	860	214	286	398	112	406	393	-13
FLESCH-KINCAID GRADE LEVEL		4	5	1	6	6	0	6	7	1
FLESCH READING EASE		87	86	-1	82	81	-1	73	70	-3
AVG SENTENCE LENGTH (WORDS)		11.7	13.0	1.3	16.8	16.5	(0.3)	12.3	11.9	(0.4)
AVG WORD LENGTH (SYLLABLES)		1.27	1.27	0.00	1.27	1.29	0.02	1.43	1.48	0.05
AVG PARAGRAPH LENGTH (SENTENCES)		2.3	3.3	1.0	3.4	3.4	0.0	4.7	3.3	(1.4)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				9			3			2
# OF TEXT INSERTIONS				5			5			0
# OF TEXT DELETIONS				0			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HINDER			HELP			HELP

ASSIGNMENT 1				ASSIGNMENT 3			ASSIGNMENT 6		
	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	1623								
A - EXPERIMENTAL									
COMPOSITE HOLISTIC SCORES	6	7	1	5	7	2	4	6	2
GRAMMATIC ANALYSIS									
WORD COUNT	493	1336	843	866	970	104	903	896	-7
FLESCH-KINCAID GRADE LEVEL	8	8	0	7	7	0	12	12	0
FLESCH READING EASE	73	74	1	76	75	-1	50	50	0
AVG SENTENCE LENGTH (WORDS)	18.9	18.0	(0.9)	18.4	17.9	(0.5)	21.0	21.3	0.3
AVG WORD LENGTH (SYLLABLES)	1.35	1.35	0.00	1.33	1.34	0.01	1.60	1.60	0.00
AVG PARAGRAPH LENGTH (SENTENCES)	3.7	6.1	2.4	7.8	9.0	1.2	7.1	7.0	(0.1)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			28			10			2
# OF TEXT INSERTIONS			10			7			0
# OF TEXT DELETIONS			4			0			0
# OF TEXT MOVES			0			0			0
REVISION									
SIGNIFICANT ?			YES			YES			YES
HELP, HINDER, NEUTRAL ?			HELP			HELP			HELP
STUDENT #	6522								
A - EXPERIMENTAL									
COMPOSITE HOLISTIC SCORES	3	4	1	6	7	1	6	6	0
GRAMMATIC ANALYSIS									
WORD COUNT	285	348	63	378	772	394	1420	1569	149
FLESCH-KINCAID GRADE LEVEL	7	8	1	8	9	1	11	10	-1
FLESCH READING EASE	74	73	-1	73	72	-1	72	73	1
AVG SENTENCE LENGTH (WORDS)	16.7	20.4	3.7	18.9	20.8	1.9	28.9	27.5	(1.4)
AVG WORD LENGTH (SYLLABLES)	1.37	1.33	(0.04)	1.36	1.34	(0.02)	1.24	1.25	0.01
AVG PARAGRAPH LENGTH (SENTENCES)	3.4	3.4	0.0	2.5	5.2	2.7	2.7	2.7	0.0
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			5			15			14
# OF TEXT INSERTIONS			1			4			9
# OF TEXT DELETIONS			0			5			0
# OF TEXT MOVES			0			0			1
REVISION									
SIGNIFICANT ?			YES			YES			YES
HELP, HINDER, NEUTRAL ?			HELP			HELP			HINDER

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	1607									
A - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		7	7	0	7	7	0	6	8	2
GRAMMATIC ANALYSIS										
WORD COUNT		619	540	-79	451	528	77	505	636	131
FLESCH-KINCAID GRADE LEVEL		5	4	-1	7	7	0	9	10	1
FLESCH READING EASE		81	8	-73	76	74	-2	58	58	0
AVG SENTENCE LENGTH (WORDS)		11.0	10.5	(0.5)	16.7	15.0	(1.7)	16.2	17.6	1.4
AVG WORD LENGTH (SYLLABLES)		1.35	1.34	(0.01)	1.34	1.39	0.05	1.56	1.55	(0.01)
AVG PARAGRAPH LENGTH (SENTENCES)		5.6	3.9	(1.7)	5.4	4.3	(1.1)	4.4	5.1	0.7
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				6			16			36
# OF TEXT INSERTIONS				0			4			9
# OF TEXT DELETIONS				3			0			5
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				NEUTRAL			NEUTRAL			HELP
STUDENT #	0075									
A - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		5	7	2	7	9	2	6	7	1
GRAMMATIC ANALYSIS										
WORD COUNT		256	579	323	1060	776	-284	1330	1259	-71
FLESCH-KINCAID GRADE LEVEL		9	9	0	7	7	0	9	10	1
FLESCH READING EASE		68	70	2	78	77	-1	61	61	0
AVG SENTENCE LENGTH (WORDS)		21.3	22.2	0.9	19.6	15.5	(4.1)	17.7	18.7	1.0
AVG WORD LENGTH (SYLLABLES)		1.39	1.35	(0.04)	1.29	1.35	0.06	1.51	1.50	(0.01)
AVG PARAGRAPH LENGTH (SENTENCES)		4.0	26.0	22.0	3.6	12.5	8.9	3.0	2.9	(0.1)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				22			1			4
# OF TEXT INSERTIONS				6			0			7
# OF TEXT DELETIONS				1			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?			YES				YES			YES
HELP, HINDER, NEUTRAL ?			HELP				HELP			HELP

ASSIGNMENT 1				ASSIGNMENT 3			ASSIGNMENT 6		
	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	2336								
A - EXPERIMENTAL									
COMPOSITE HOLISTIC SCORES	5	5	0	4	7	3	7	7	0
GRAMMATIC ANALYSIS									
WORD COUNT	437	439	2	825	440	-385	651	713	62
FLESCH-KINCAID GRADE LEVEL	7	6	-1	7	9	2	8	7	-1
FLESCH READING EASE	85	86	1	81	74	-7	71	67	-4
AVG SENTENCE LENGTH (WORDS)	20.8	19.9	(0.9)	19.6	22.0	2.4	15.8	13.2	(2.6)
AVG WORD LENGTH (SYLLABLES)	1.19	1.19	0.00	1.25	1.30	0.05	1.42	1.49	0.07
AVG PARAGRAPH LENGTH (SENTENCES)	7.0	3.6	(3.4)	8.4	5.0	(3.4)	3.4	3.3	(0.1)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			0			17			43
# OF TEXT INSERTIONS			0			2			2
# OF TEXT DELETIONS			0			0			6
# OF TEXT MOVES			0			0			0
REVISION									
SIGNIFICANT ?			NO			YES			YES
HELP, HINDER, NEUTRAL ?			NEUTRAL			HELP			NEUTRAL

STUDENT #	7815								
A - EXPERIMENTAL									
COMPOSITE HOLISTIC SCORES	9	8	-1	7	8	1	8	10	2
GRAMMATIC ANALYSIS									
WORD COUNT	947	986	39	541	641	100	1108	1292	184
FLESCH-KINCAID GRADE LEVEL	6	5	-1	6	6	0	7	7	0
FLESCH READING EASE	79	79	0	76	76	0	73	73	0
AVG SENTENCE LENGTH (WORDS)	13.5	12.3	(1.2)	12.0	11.8	(0.2)	15.1	14.5	(0.6)
AVG WORD LENGTH (SYLLABLES)	1.35	1.36	0.01	1.40	1.40	0.00	1.40	1.41	0.01
AVG PARAGRAPH LENGTH (SENTENCES)	7.0	5.7	(1.3)	7.5	6.7	(0.8)	10.4	8.0	(2.4)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			21			12			3
# OF TEXT INSERTIONS			4			8			12
# OF TEXT DELETIONS			8			0			0
# OF TEXT MOVES			0			0			0
REVISION									
SIGNIFICANT ?			YES			YES			YES
HELP, HINDER, NEUTRAL ?			HINDER			HELP			HELP

ASSIGNMENT 1				ASSIGNMENT 3			ASSIGNMENT 6		
	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	8118								
A - EXPERIMENTAL									
COMPOSITE HOLISTIC SCORES	4	3	-1	5	3	-2	5	6	1
GRAMMATIC ANALYSIS									
WORD COUNT	380	443	63	297	297	0	917	917	0
FLESCH-KINCAID GRADE LEVEL	11	10	-1	8	8	0	8	9	1
FLESCH READING EASE	62	64	2	74	74	0	70	68	-2
AVG SENTENCE LENGTH (WORDS)	23.7	23.3	(0.4)	18.5	18.5	0.0	19.1	20.8	1.7
AVG WORD LENGTH (SYLLABLES)	1.43	1.41	(0.02)	1.35	1.35	0.00	1.39	1.39	0.00
AVG PARAGRAPH LENGTH (SENTENCES)	2.6	3.1	0.5	4.0	3.2	(0.8)	2.6	3.1	0.5
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS				3	3		11		
# OF TEXT INSERTIONS				2	0		0		
# OF TEXT DELETIONS				1	0		14		
# OF TEXT MOVES				0	0		0		
REVISION									
SIGNIFICANT ?				YES	NO		YES		
HELP, HINDER, NEUTRAL ?				HINDER	HINDER		HELP		
STUDENT #	7571								
A - EXPERIMENTAL									
COMPOSITE HOLISTIC SCORES	6	7	1	8	7	-1	7	8	1
GRAMMATIC ANALYSIS									
WORD COUNT	437	553	116	445	1511	1066	690	687	-3
FLESCH-KINCAID GRADE LEVEL	6	7	1	7	8	1	9	9	0
FLESCH READING EASE	80	76	-4	78	67	-11	59	58	-1
AVG SENTENCE LENGTH (WORDS)	15.6	16.2	0.6	17.1	16.4	(0.7)	15.0	15.2	0.2
AVG WORD LENGTH (SYLLABLES)	1.31	1.35	0.04	1.32	1.45	0.13	1.57	1.57	0.00
AVG PARAGRAPH LENGTH (SENTENCES)	7.0	8.5	1.5	6.5	5.7	(0.8)	6.5	7.5	1.0
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS				7	1		18		
# OF TEXT INSERTIONS				2	0		4		
# OF TEXT DELETIONS				1	0		2		
# OF TEXT MOVES				0	0		0		
REVISION									
SIGNIFICANT ?				YES	YES		YES		
HELP, HINDER, NEUTRAL ?				HELP	HINDER		HELP		

ASSIGNMENT 1				ASSIGNMENT 3			ASSIGNMENT 6		
	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	4759								
A - EXPERIMENTAL									
COMPOSITE HOLISTIC SCORES	3	7	4	4	4	0	6	7	1
GRAMMATIC ANALYSIS									
WORD COUNT	424	232	-192	300	393	93	472	683	211
FLESCH-KINCAID GRADE LEVEL	5	5	0	5	4	-1	6	6	0
FLESCH READING EASE	85	84	-1	80	87	7	82	75	-7
AVG SENTENCE LENGTH (WORDS)	12.8	12.8	0.0	11.1	12.6	1.5	14.7	11.5	(3.2)
AVG WORD LENGTH (SYLLABLES)	1.29	1.30	0.01	1.37	1.26	(0.11)	1.30	1.42	0.12
AVG PARAGRAPH LENGTH (SENTENCES)	4.7	3.6	(1.1)	3.8	3.1	(0.7)	4.5	2.8	(1.7)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS									
# OF TEXT INSERTIONS									
# OF TEXT DELETIONS									
# OF TEXT MOVES									
REVISION									
SIGNIFICANT ?									
HELP, HINDER, NEUTRAL ?									
STUDENT #	3091								
A - EXPERIMENTAL									
COMPOSITE HOLISTIC SCORES	5	3	-2	3	7	4	5	5	0
GRAMMATIC ANALYSIS									
WORD COUNT	527	522	-5	476	388	-88	520	540	20
FLESCH-KINCAID GRADE LEVEL	8	9	1	6	7	1	9	8	-1
FLESCH READING EASE	76	72	-4	87	84	-3	65	62	-3
AVG SENTENCE LENGTH (WORDS)	19.5	23.7	4.2	18.3	19.4	1.1	17.3	13.1	(4.2)
AVG WORD LENGTH (SYLLABLES)	1.31	1.31	0.00	1.20	1.22	0.02	1.47	1.55	0.08
AVG PARAGRAPH LENGTH (SENTENCES)	13.5	22.0	8.5	13.0	20.0	7.0	1.8	3.1	1.3
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS									
# OF TEXT INSERTIONS									
# OF TEXT DELETIONS									
# OF TEXT MOVES									
REVISION									
SIGNIFICANT ?									
HELP, HINDER, NEUTRAL ?									

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	1044									
F - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		2	2	0	3	3	0	2	2	0
GRAMMATIC ANALYSIS										
WORD COUNT		346	507	161	667	374	-293	456	577	121
FLESCH-KINCAID GRADE LEVEL		8	7	-1	5	6	1	7	7	0
FLESCH READING EASE		77	79	2	83	81	-2	71	71	0
AVG SENTENCE LENGTH (WORDS)		20.3	16.3	(4.0)	12.5	16.0	3.5	15.7	15.1	(0.6)
AVG WORD LENGTH (SYLLABLES)		1.29	1.32	0.03	1.31	1.30	(0.01)	1.42	1.42	0
AVG PARAGRAPH LENGTH (SENTENCES)		1.8	2.0	0.2	3.5	3.5	0.0	4.8	4.7	(0.1)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				21			37			25
# OF TEXT INSERTIONS				4			6			6
# OF TEXT DELETIONS				1			1			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				NEUTRAL			NEUTRAL			NEUTRAL
STUDENT #	1042									
F - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		4	4	0	3	3	0	1	2	1
GRAMMATIC ANALYSIS										
WORD COUNT		420	427	7	610	691	81	252	255	3
FLESCH-KINCAID GRADE LEVEL		4	4	0	5	6	1	5	5	0
FLESCH READING EASE		86	85	-1	82	81	-1	76	79	3
AVG SENTENCE LENGTH (WORDS)		11.0	10.9	(0.1)	13.5	13.5	0.0	10.5	9.1	(1.4)
AVG WORD LENGTH (SYLLABLES)		1.30	1.31	0.01	1.31	1.33	0.02	1.42	1.40	(0.02)
AVG PARAGRAPH LENGTH (SENTENCES)		4.7	3.9	(0.8)	4.5	4.6	0.1	8.0	2.0	(6.0)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				8			24			4
# OF TEXT INSERTIONS				4			5			1
# OF TEXT DELETIONS				1			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			NO
HELP, HINDER, NEUTRAL ?				NEUTRAL			NEUTRAL			HELP

ASSIGNMENT 1				ASSIGNMENT 3			ASSIGNMENT 6		
	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	4476								
F - EXPERIMENTAL									
COMPOSITE HOLISTIC SCORES	4	3	-1	3	3	0	3	2	-1
GRAMMATIC ANALYSIS									
WORD COUNT	249	315	66	382	398	16	190	250	60
FLESCH-KINCAID GRADE LEVEL	5	5	0	8	7	-1	9	9	0
FLESCH READING EASE	86	86	0	79	81	2	69	67	-2
AVG SENTENCE LENGTH (WORDS)	15.5	15.7	0.2	22.4	20.9	(1.5)	21.1	19.2	(1.9)
AVG WORD LENGTH (SYLLABLES)	1.24	1.24	0.00	1.24	1.24	0.00	1.38	1.42	0.04
AVG PARAGRAPH LENGTH (SENTENCES)	5.3	3.3	(2.0)	3.4	3.8	0.4	3.0	2.6	(0.4)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			17			2			7
# OF TEXT INSERTIONS			4			2			3
# OF TEXT DELETIONS			1			0			0
# OF TEXT MOVES			0			0			0
REVISION									
SIGNIFICANT ?			YES			NO			YES
HELP, HINDER, NEUTRAL ?			HINDER			HINDER			HINDER
STUDENT #	3122								
F - EXPERIMENTAL									
COMPOSITE HOLISTIC SCORES	3	4	1	2	3	1	2	3	1
GRAMMATIC ANALYSIS									
WORD COUNT	224	283	59	356	440	84	1093	1019	-74
FLESCH-KINCAID GRADE LEVEL	10	8	-2	8	8	0	9	8	-1
FLESCH READING EASE	70	73	3	69	65	-4	60	62	2
AVG SENTENCE LENGTH (WORDS)	24.8	18.8	(6.0)	16.1	15.7	(0.4)	14.9	14.7	(0.2)
AVG WORD LENGTH (SYLLABLES)	1.32	1.36	0.04	1.44	1.49	0.05	1.55	1.53	(0.02)
AVG PARAGRAPH LENGTH (SENTENCES)	9.0	3.0	(6.0)	4.4	5.6	1.2	3.8	3.2	(0.6)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			9			27			70
# OF TEXT INSERTIONS			2			5			12
# OF TEXT DELETIONS			0			0			11
# OF TEXT MOVES			0			0			0
REVISION									
SIGNIFICANT ?			YES			YES			YES
HELP, HINDER, NEUTRAL ?			HELP			HELP			HELP

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	4966									
F - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		4	3	-1	2	3	1	2	3	1
GRAMMATIC ANALYSIS										
WORD COUNT		389	425	36	431	454	23	205	420	215
FLESCH-KINCAID GRADE LEVEL		6	5	-1	5	5	0	10	9	-1
FLESCH READING EASE		84	85	1	86	85	-1	61	65	4
AVG SENTENCE LENGTH (WORDS)		16.9	15.1	(1.8)	13.4	12.9	(0.5)	20.5	19.0	(1.5)
AVG WORD LENGTH (SYLLABLES)		1.25	1.26	0.01	1.27	1.28	0.01	1.48	1.45	(0.03)
AVG PARAGRAPH LENGTH (SENTENCES)		5.7	3.1	(2.6)	5.3	5.8	0.5	1.6	2.0	0.4
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				1			14			0
# OF TEXT INSERTIONS				0			3			1
# OF TEXT DELETIONS				0			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				NO			YES			YES
HELP, HINDER, NEUTRAL ?				HINDER			HELP			HELP
STUDENT #	1489									
F - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		3	4	1	2	2	0	2	2	0
GRAMMATIC ANALYSIS										
WORD COUNT		374	437	63	322	378	56	182	219	37
FLESCH-KINCAID GRADE LEVEL		6	6	0	8	8	0	7	6	-1
FLESCH READING EASE		77	79	2	72	73	1	75	77	2
AVG SENTENCE LENGTH (WORDS)		14.9	14.0	(0.9)	18.9	18.9	0.0	15.1	14.6	(0.5)
AVG WORD LENGTH (SYLLABLES)		1.35	1.34	(0.01)	1.36	1.36	0.00	1.38	1.36	(0.02)
AVG PARAGRAPH LENGTH (SENTENCES)		3.5	5.1	1.6	2.8	2.8	0.0	3.0	2.5	(0.5)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				1			17			9
# OF TEXT INSERTIONS				6			2			2
# OF TEXT DELETIONS				0			0			0
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			YES			YES
HELP, HINDER, NEUTRAL ?				HELP			NEUTRAL			NEUTRAL

ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
STUDENT #	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL
9260	3	2	-1	3	3	0	2	2
F - EXPERIMENTAL								
COMPOSITE HOLISTIC SCORES								
GRAMMATIC ANALYSIS								
WORD COUNT	423	699	276	583	661	78	317	362
FLESCH-KINCAID GRADE LEVEL	7	6	-1	9	8	-1	7	6
FLESCH READING EASE	82	81	-1	75	77	2	72	76
AVG SENTENCE LENGTH (WORDS)	18.3	16.2	(2.1)	24.2	21.3	(2.9)	13.2	11.6
AVG WORD LENGTH (SYLLABLES)	1.26	1.29	0.03	1.27	1.28	0.01	1.43	1.41
AVG PARAGRAPH LENGTH (SENTENCES)	3.8	4.3	0.5	1.8	2.5	0.7	2.1	2.2
DOCUCOMP ANALYSIS SUMMARY								
# OF TEXT REPLACEMENTS			5			9		
# OF TEXT INSERTIONS			2			2		
# OF TEXT DELETIONS			1			3		
# OF TEXT MOVES			0			0		
REVISION			YES HINDER			YES NEUTRAL		
SIGNIFICANT ?								YES
HELP, HINDER, NEUTRAL ?								NEUTRAL
5771	5	5	0	4	4	0	3	4
F - EXPERIMENTAL								
COMPOSITE HOLISTIC SCORES								
GRAMMATIC ANALYSIS								
WORD COUNT	1140	1295	155	477	724	247	631	1942
FLESCH-KINCAID GRADE LEVEL	8	8	0	5	5	0	7	8
FLESCH READING EASE	72	71	-1	85	85	0	69	70
AVG SENTENCE LENGTH (WORDS)	19.0	19.3	0.3	14.9	15.2	0.3	14.6	15.6
AVG WORD LENGTH (SYLLABLES)	1.37	1.37	0.00	1.26	1.26	0.00	1.45	1.43
AVG PARAGRAPH LENGTH (SENTENCES)	6.6	4.7	(1.9)	6.4	6.8	0.4	4.7	3.8
DOCUCOMP ANALYSIS SUMMARY								
# OF TEXT REPLACEMENTS			22			22		
# OF TEXT INSERTIONS			9			1		
# OF TEXT DELETIONS			0			0		
# OF TEXT MOVES			0			0		
REVISION			YES NEUTRAL			YES NEUTRAL		
SIGNIFICANT ?								YES
HELP, HINDER, NEUTRAL ?								HELP
19								
1								
2								
1								
YES								YES
HELP								HELP

		ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6		
		DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	8758									
F - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		4	4	0	3	3	0	3	3	0
GRAMMATIC ANALYSIS										
WORD COUNT		367	430	63	482	501	19	518	663	145
FLESCH-KINCAID GRADE LEVEL		7	8	1	5	6	1	6	6	0
FLESCH READING EASE		76	74	-2	83	82	-1	74	73	-1
AVG SENTENCE LENGTH (WORDS)		16.6	17.9	1.3	14.1	15.1	1.0	12.3	12.5	0.2
AVG WORD LENGTH (SYLLABLES)		1.34	1.35	0.01	1.29	1.29	0.00	1.42	1.43	0.01
AVG PARAGRAPH LENGTH (SENTENCES)		3.1	3.4	0.3	4.2	4.7	0.5	5.2	7.5	2.3
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				11			12			34
# OF TEXT INSERTIONS				4			0			4
# OF TEXT DELETIONS				0			0			4
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				YES			NO			YES
HELP, HINDER, NEUTRAL ?				NEUTRAL			HELP			NEUTRAL
STUDENT #	9731									
F - EXPERIMENTAL										
COMPOSITE HOLISTIC SCORES		5	5	0	3	4	1	5	4	-1
GRAMMATIC ANALYSIS										
WORD COUNT		1760	1803	43	562	638	76	519	683	164
FLESCH-KINCAID GRADE LEVEL		6	6	0	7	7	0	7	8	1
FLESCH READING EASE		79	80	1	75	76	1	74	70	-4
AVG SENTENCE LENGTH (WORDS)		16.4	15.9	(0.5)	14.7	14.8	0.1	14.0	16.2	2.2
AVG WORD LENGTH (SYLLABLES)		1.31	1.31	0.00	1.38	1.37	(0.01)	1.40	1.42	0.02
AVG PARAGRAPH LENGTH (SENTENCES)		5.9	5.3	(0.6)	3.4	4.3	0.9	6.1	6.0	(0.1)
DOCUCOMP ANALYSIS SUMMARY										
# OF TEXT REPLACEMENTS				6			7			2
# OF TEXT INSERTIONS				6			4			4
# OF TEXT DELETIONS				0			1			2
# OF TEXT MOVES				0			0			0
REVISION										
SIGNIFICANT ?				NO			YES			YES
HELP, HINDER, NEUTRAL ?				NEUTRAL			HELP			HINDER

ASSIGNMENT 1				ASSIGNMENT 3			ASSIGNMENT 6		
	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	2416								
F - EXPERIMENTAL									
COMPOSITE HOLISTIC SCORES	3	3	0	2	3	1	3	3	0
GRAMMATIC ANALYSIS									
WORD COUNT	429	501	72	524	637	113	161	410	249
FLESCH-KINCAID GRADE LEVEL	6	6	0	5	6	1	10	9	-1
FLESCH READING EASE	83	84	1	77	77	0	51	56	5
AVG SENTENCE LENGTH (WORDS)	17.8	16.7	(1.1)	11.6	11.5	(0.1)	14.6	15.1	0.5
AVG WORD LENGTH (SYLLABLES)	1.25	1.25	0.00	1.39	1.40	0.01	1.67	1.60	(0.07)
AVG PARAGRAPH LENGTH (SENTENCES)	8.0	6.0	(2.0)	5.0	5.5	0.5	2.7	2.4	(0.3)
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			17			12			6
# OF TEXT INSERTIONS			3			8			2
# OF TEXT DELETIONS			2			0			0
# OF TEXT MOVES			0			0			0
REVISION									
SIGNIFICANT ?			YES			YES			YES
HELP, HINDER, NEUTRAL ?			NEUTRAL			HELP			NEUTRAL
STUDENT #	0304								
F - EXPERIMENTAL									
COMPOSITE HOLISTIC SCORES	2	2	0	2	2	0	2	3	1
GRAMMATIC ANALYSIS									
WORD COUNT	256	536	280	417	457	40	546	621	75
FLESCH-KINCAID GRADE LEVEL	9	9	0	7	7	0	7	7	0
FLESCH READING EASE	72	69	-3	74	75	1	76	77	1
AVG SENTENCE LENGTH (WORDS)	21.3	22.3	1.0	14.3	14.2	(0.1)	17.6	17.4	(0.2)
AVG WORD LENGTH (SYLLABLES)	1.34	1.36	0.02	1.40	1.39	(0.01)	1.34	1.32	(0.02)
AVG PARAGRAPH LENGTH (SENTENCES)	1.7	2.4	0.7	4.8	6.4	1.6	3.4	3.5	0.1
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			2			8			1
# OF TEXT INSERTIONS			3			2			3
# OF TEXT DELETIONS			0			0			0
# OF TEXT MOVES			0			0			0
REVISION									
SIGNIFICANT ?			YES			NO			YES
HELP, HINDER, NEUTRAL ?			NEUTRAL			NEUTRAL			HELP

ASSIGNMENT 1			ASSIGNMENT 3			ASSIGNMENT 6			
	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY	DRAFT	FINAL	REVISION SUMMARY
STUDENT #	8066								
F – EXPERIMENTAL									
COMPOSITE HOLISTIC SCORES	5	5	0	4	5	1	3	4	1
GRAMMATIC ANALYSIS									
WORD COUNT	357	477	120	436	512	76	838	1746	908
FLESCH–KINCAID GRADE LEVEL	8	8	0	7	7	0	9	10	1
FLESCH READING EASE	67	67	0	74	75	1	58	58	0
AVG SENTENCE LENGTH (WORDS)	15.5	16.4	0.9	15.5	14.6	(0.9)	13.3	17.1	3.8
AVG WORD LENGTH (SYLLABLES)	1.47	1.45	(0.02)	1.38	1.38	0.00	1.60	1.55	(0.05)
AVG PARAGRAPH LENGTH (SENTENCES)	3.8	3.6	(0.2)	5.6	7.0	1.4	5.2	5.3	0.1
DOCUCOMP ANALYSIS SUMMARY									
# OF TEXT REPLACEMENTS			6			14			47
# OF TEXT INSERTIONS			3			7			17
# OF TEXT DELETIONS			0			0			10
# OF TEXT MOVES			0			0			1
REVISION			YES NEUTRAL			YES HELP			YES HELP

GRADE LEVEL CHANGE	HOLISTIC SCORE CHANGE	WORD COUNT		INCREASE/ DECREASE	WORD COUNT		INCREASE/ DECREASE	WORD COUNT		INCREASE/ DECREASE
		1A	1B		3A	3B		6A	6B	
EXPERIMENTAL	1.29									
	1.80	584.89 332.14	694.80 349.48	109.91 148.61	558.51 277.69	672.91 361.39	114.40 215.34	664.13 322.41	801.91 377.23	137.78 227.83
CONTROL	1.73									
	2.07	644.06 237.07	718.88 249.34	74.82 125.96	493.76 200.45	570.06 235.50	76.30 178.54	462.36 174.48	564.24 218.20	101.88 126.93
T-TEST	(1.41)									
		(16.27)	(6.46)	13.74	19.41	27.78	12.48	60.43	64.75	12.70

	FLESCH GRADE LEVEL			INCREASE/ DECREASE	FLESCH GRADE LEVEL			INCREASE/ DECREASE	FLESCH GRADE LEVEL			INCREASE/ DECREASE
	1A		1B		3A		3B		6A		6B	
EXPERIMENTAL	6.95		6.80	(0.15) 0.73	6.80		6.84	0.04 0.92	8.40		8.24	(0.16) 0.71
	1.64		1.60		1.45		1.34		1.64		1.55	
CONTROL	6.03		6.00	(0.03) 1.02	6.42		6.36	(0.06) 0.86	7.70		7.76	0.06 1.75
	1.78		1.64		1.50		1.43		1.79		1.79	
T-TEST	3.17		2.85	(0.55)	1.40		1.82	0.47	2.42		1.67	(0.87)

	FLESCH READING EASE		INCREASE/ DECREASE	FLESCH READING EASE		INCREASE/ DECREASE	FLESCH READING EASE		INCREASE/ DECREASE
	1A	1B		3A	3B		6A	6B	
EXPERIMENTAL	76.36	75.31	(1.05)	76.67	76.27	(0.40)	65.89	66.44	0.55
	6.91	11.58	10.06	5.72	6.38	3.89	8.12	7.60	2.81
CONTROL	79.70	79.97	2.30	76.88	74.82	(2.06)	70.03	69.61	(0.42)
	6.19	6.00	13.04	6.69	11.76	9.91	7.68	6.73	5.93
T-TEST	(5.96)	(7.44)	(4.42)	(0.37)	2.11	2.72	(6.71)	(5.42)	2.02

EXPERIMENTAL

CONTROL

T-TEST

AVG SENTENCE LENGTH 1A	AVG SENTENCE LENGTH 1B	INCREASE/ DECREASE	AVG SENTENCE LENGTH		INCREASE/ DECREASE	AVG SENTENCE LENGTH		INCREASE/ DECREASE
			3A	3B		6A	6B	
16.83 3.33	16.48 3.21	(0.35) 1.54	16.41 3.53	16.07 3.10	(0.33) 1.93	16.71 3.24	16.36 3.05	(0.35) 1.54
15.16 3.66	14.88 3.50	(0.28) 1.53	14.90 2.83	14.24 3.77	(0.66) 3.68	16.62 3.49	16.61 4.12	(0.02) 4.14
4.03	3.95	(0.23)	3.90	4.44	0.84	0.20	(0.58)	(0.84)

EXPERIMENTAL

CONTROL

T-TEST

	AVG SYLLABLES/WORD		INCREASE/ DECREASE	AVG SYLLABLES/WORD		INCREASE/ DECREASE	AVG SYLLABLES/WORD		INCREASE/ DECREASE
	1A	1B		3A	3B		6A	6B	
	1.34 0.07	1.34 0.07	0.00 0.02	1.34 0.07	1.35 0.08	0.01 0.04	1.46 0.09	1.46 0.08	(0.00) 0.04
	1.32 0.05	1.32 0.05	0.00 0.03	1.36 0.07	1.42 0.34	0.07 0.34	1.42 0.07	1.42 0.06	0.00 0.05
	0.40	0.38	(0.03)	(0.28)	(0.65)	(0.52)	0.77	0.71	(0.14)

EXPERIMENTAL

AVG PARAGRAPH LENGTH			INCREASE/ DECREASE	AVG PARAGRAPH LENGTH			INCREASE/ DECREASE	AVG PARAGRAPH LENGTH			INCREASE/ DECREASE
1A	1B			3A	3B			6A	6B		
5.43	5.60		0.17	6.46	5.41		(1.05)	5.35	4.45		(0.90)
2.44	4.05		3.52	5.85	2.94		5.67	4.66	1.79		4.60

# TEXT REPLACEMENTS				# TEXT INSERTIONS				# TEXT DELETIONS				# TEXT MOVES			
1	3	6		1	3	6		1	3	6		1	3	6	
10.13	13.76	16.56		4.13	5.13	5.05		1.25	1.35	2.67		0.05	0.00	0.15	
10.12	10.62	15.77		3.09	4.00	4.77		2.08	2.09	3.91		0.22	0.00	0.40	
22.18	17.97	11.42		5.42	6.18	4.06		2.52	2.00	1.39		0.09	0.09	0.06	
14.71	16.60	12.42		3.90	6.99	4.58		2.67	2.55	2.28		0.37	0.29	0.24	
(15.19)	(5.04)	6.31		(3.11)	(1.98)	2.09		(3.66)	(1.93)	3.42		(0.29)	(0.97)	0.70	

EXPERIMENTAL

CONTROL

T-TEST

DEMOGRAPHIC DATA

ID #	DATE OF BIRTH	NAME OF HIGH SCHOOL	GRADUATION DATE	CLASS RANK	RANK %	GPA	FINANCIAL AID			SEX	# OF CLASSES
							PELL	LOANS	MISC		
5934	Dec-73	AP-SAYDEL	N/A	-	-	-	P		G	F	1
2699	-	GED	May-91	-	-	-	P	L	WS	M	3
6097	Aug-74	ADEL-DESOTO	May-91	59/102	57.84%	2.429		L		F	4
6408	Feb-73	ADEL-DESOTO	May-91	47/76	61.84%	2.517				F	3
5347	Aug-73	PLEASANTVILLE	May-91	31/40	77.50%	2.250		P	WS	F	4
1684	Oct-73		-	32/51	62.75%	1.954				F	1
5524	May-69	SE WARREN (LIBERTY CENTER)	May-91	13/55	23.64%	2.740			WS,G	F	1
9244	Jun-73	ANKENY	May-91	114/270	42.22%	2.884				F	4
9183	Mar-72		-	-	-	-				M	1
3920	May-63		-	-	-	-		L		F	4
0567	Jan-52	REGINA-IOWA CITY	May-68	-	-	-				F	4
4886	Apr-73	NEWTON	May-91	178/220	80.91%	1.812				F	4
6371	Apr-66		-	-	-	-			WS	F	2
8444	Nov-70	PERRY	May-89	29/96	30.21%	2.831	P		WS	F	1
6774	-	HOOVER-DM	May-74	230/438	52.51%	2.094				F	4
1035	-	DOWLING	May-91	239/260	91.92%	1.672			S	M	4
4120	May-57	ALTERNATIVE-DM	Feb-75	-	-	-	P		G	F	4
6850	Oct-72	HOOVER	May-91	117/223	0.525	2.560	P		G	M	4
3184	Dec-72	GLIDDEN-RALSTON	May-91	14/27	51.85%	2.610	P	L	G,WS	M	4
5522	May-68	WOODWORD-GRANGER	May-86	15/40	37.50%	2.820		L	G	F	1
3399	Oct-69	GED	May-88	-	-	-				F	4
2821	Mar-63	EAST-DM	Jan-81	-	-	-		L		F	4
3284	Jul-70	CHARITON	May-88	-	-	-				M	4
8141	Dec-72	BONDURANT	May-91	31/53	58.49%	2.510				F	3
8636	Aug-69	HOOVER-DM	Jan-87	-	-	-				F	4
8702	Jan-73	HOOVER-DM	May-91	156/223	69.96%	2.230				F	4
5524	Jul-73	SOUTHEAST POLK	May-91	132/201	65.67%	2.387				F	4
1623	Oct-71	URBANDALE	May-91	-	-	-				M	4
6522	Aug-72	BONDURANT	May-91	-	-	-				F	4
5293	Feb-73	EAST-DM	May-91	204/327	62.39%	2.150				F	2
1607	Jul-74	SOUTHEAST POLK	Jan-91	-	-	2.931				F	4
0075	Jun-51	GED	-	-	-	-				M	4
2336	Jul-72	SOUTHEAST POLK	May-90	-	-	-				M	2

DEMOGRAPHIC DATA

ID #	DATE OF BIRTH	NAME OF HIGH SCHOOL	GRADUATION DATE	CLASS RANK	% RANK	GPA	PELL	LOANS	MISC	SEX	# OF CLASSES
							FINANCIAL AID				

7815	JUL-66	NEWTON	May-84	-	-	-				M	4
8118	OCT-71	SAYDEL	May-91	35/65	53.85%	2.250				M	4
7571	DEC-73	AP-ANKENY	N/A	-	-	-				F	1
4759	JUN-67	NORFOLK, NE	May-86	-	-	-	P			M	4
9518	DEC-65	GED	-	-	-	-	P			F	5
8756	APR-68	EAST-DM	JAN-85	-	-	-				F	3
3091	JAN-73	SOUTHEAST POLK	May-91	155/203	76.35%	1.974	P			M	1
3988	-	GED	-	-	-	-	P			M	5
1013	-	HOOVER-DM	May-90	-	-	-				F	3
7183	FEB-73	LINCOLN-DM	May-91	394/448	87.95%	1.463			WS	F	3
5178	NOV-72	ALTERNATIVE-DM	May-91	-	-	2.097				F	5
5531	-	ANKENY	May-91	186/270	68.89%	2.326				F	4
7851	FEB-74	AP-ANKENY	N/A	-	-	-				F	1
8451	OCT-72	NORTH-DM	May-91	113/168	67.26%	2.048	P	L	PLUS,G	F	4
0578	AUG-72	EAST-DM	May-91	-	-	-			S	M	2
1044	OCT-71	SOUTHEAST POLK	May-90	-	-	-				M	4
1042	DEC-67	DOWLING	JUN-86	455/495	91.92%	1.400	P		S	F	4
4476	NOV-72	GED	-	-	-	-				F	4
3122	-	ROMANIA	JUN-69	-	-	-				F	2
4348	OCT-72	PELLA CHRISTIAN	May-91	-	-	-	P	L		M	4
4966	APR-69	ALTERNATIVE-DM	May-88	-	-	-	P			F	4
6783	NOV-71	VALLEY	May-90	317/459	69.06%	2.366		L		F	2
5768	JAN-73	JEFFERSON	May-91	29/71	40.85%	2.793			PLUS	F	4
5842	-	DALLAS CENTER-GRIMES	May-87	-	-	-				F	4
3407	FEB-68	SOUTHEAST POLK	May-86	-	-	-	P			F	4
1489	AUG-72	ROLAND-STORY	May-91	39/47	82.98%	2.210	P		G	F	4
9260	OCT-68	GED	OCT-91	-	-	-	P		G,WS	F	3
5771	FEB-58		-	-	-	-			WRE,G	F	3
8758	OCT-72	ANKENY	May-91	151/270	55.93%	2.638				F	4
4268	JAN-72	INDIANOLA	May-91	-	-	2.283	P			M	4
0516	DEC-72	GED	May-91	-	-	-	P		WS	F	3
5288	JUN-72	AMES	May-90	207/270	0.767	2.429				M	3
9731	MAR-73	EAST-DM	May-91	-	-	3.050				F	4

DEMOGRAPHIC DATA

ID #	DATE OF BIRTH	NAME OF HIGH SCHOOL	GRADUATION DATE	CLASS RANK	RANK %	GPA	FINANCIAL AID			SEX	# OF CLASSES
							PELL	LOANS	MISC		
4684	-	SENCO (GILLMAN)	May-86	-	-	-	P		WS	F	2
2416	Jun-73	LINCOLN-DM	May-91	334/448	0.746	1.816	P	L		M	4
4296	Feb-71		-	-	-	-				M	4
0304	Mar-64	STUART-MENLO	May-84	50/59	84.75%	1.729	P		VR	F	4
8066	Oct-45	BEAMAN-CONRAD	May-63	13/47	27.66%	-				F	4
5306	Oct-72	VALLEY	May-91	-	-	-				M	1
8983	Apr-73	AMES	May-91	-	-	-				F	4
0035	Jan-73	EAST - DM	May-91	217/334	64.97%	2.080				F	2
2785	Jan-72	ANKENY	May-90	207/276	75.00%	2.095				F	2
9541	Jun-73	PLEASANTVILLE	May-91	38/41	92.68%	1.900				M	4
8882	Sep-69	HOOVER - DM	May-87	161/291	55.33%	2.470	P		WS	M	4
0624	Feb-73	URBANDALE	May-91	89/218	40.83%	2.924			PLUS	F	4
8584	May-73	COLFAX-MINGO	May-91	13/55	23.64%	2.740	P			M	4
8989	Sep-72	ALBURNETT	May-91	41/45	91.11%	1.500			VR	M	4
4696	Oct-72	ALBURNETT	May-91	36/45	80.00%	1.910			WS	F	4
7810	Apr-72	URBANDALE	May-90	146/218	66.97%	2.398	P			M	4
5893	Sep-59	EAST - DM	Jun-78	234/506	46.25%	2.210	P			F	4
5995	-	NEWTON	May-91	-	-	-				F	4
4181	Sep-72	ANKENY	May-91	71/270	26.30%	3.195				F	4
5948	Dec-72	BRIDGEWATER-FONTINELLE	May-91	-	-	-	P	L		M	4
1158	May-73	URBANDALE	May-91	114/218	52.29%	2.690				F	4
5628	Jan-64	ANKENY	May-82	74/334	22.16%	3.300				M	4
5993	Mar-73	JOHNSTON	May-91	-	-	2.265				M	4
1294	Feb-71	LINCOLN-DM	May-90	-	-	-	P			M	4
1644	Nov-72	SOUTHEAST POLK	May-91	128/201	63.68%	2.433				F	4
1514	Mar-63	NORWALK	May-81	102/111	91.89%	1.312	P			M	4
9428	Aug-71	SAYDEL	May-89	-	-	-				M	4
2345	Aug-73	COLFAX-MIINGO	May-91	17/55	30.91%	2.672	P		G	F	4
9373	Jul-73	MADRID	May-91	21/39	53.85%	2.260				M	4
1370	Nov-72	COLFAX-MINGO	May-91	32/55	58.18%	2.210				M	4
6280	Dec-72	VALLEY	May-91	200/400	50.00%	2.825				F	4
9134	Jun-71	BALLARD	May-89	18/95	18.95%	3.211	P	L		F	4
5390	Oct-71	GED	-	-	-	-				F	4

DEMOGRAPHIC DATA

ID #	DATE OF BIRTH	NAME OF HIGH SCHOOL	GRADUATION DATE	CLASS RANK	RANK %	GPA	FINANCIAL AID			SEX	# OF CLASSES
							PELL	LOANS	MISC		
6737	Apr-69	AMES	May-88	-	-	-		L		F	4
3740	Jun-73	SOUTHWEST POLK	May-91	-	-	-			WS,G	F	4
9166	May-73	MAXWELL	May-91	20/29	68.97%	1.967				M	4
9294	Mar-62	GED	-	-	-	-	P		WRE	F	5
4058	Jan-72	MARSHALLTOWN	May-91	237/325	72.92%	2.000	P	L		F	4
4314	Apr-72	INDIANOLA	May-91	94/179	52.51%	2.498				F	4
4422	Aug-72	HUXLEY	May-90	-	-	-	P			M	2
9565	Jul-53	PRARIE VILLAGE, KS	Jun-71	-	-	-				F	3
8996	Feb-73	NORTHEAST POLK (ALLEMAN)	May-91	14/55	25.45%	3.079	P		WS	F	4
1405	May-73	SOUTHEAST POLK	May-91	101/191	52.88%	2.748			WS,PLUS	F	4
9249	Jul-72	URBANDALE	May-91	200/218	91.74%	1.553				M	4
2081	Dec-72	MAXWELL	May-91	22/31	70.97%	1.990				M	4
2026	Jun-73	SOUTHEAST POLK	May-91	-	-	-				F	4
3618	Jul-73	DOWLING	May-91	136/260	52.31%	2.761	P		WS	F	4
8043	Aug-73	BONDURANT	May-91	-	-	-			VR	M	2
9938	Sep-72	EAST-DM	May-91	196/327	59.94%	2.190				M	4
3988	Sep-71	GED	-	-	-	-				M	4
6985	Jul-53	GED	-	-	-	-	P		WS,VR	F	4
3209	Jun-72	NORWALK	May-91	49/104	47.12%	2.496		L	VR	F	4
0042	Jun-63	VALLEY	May-81	436/449	97.77%	1.366	P			F	4
6572	Apr-73	ANKENY	May-91	155/270	57.41%	2.574				F	4
5714	Sep-73	SOUTHEAST POLK	May-91	134/191	70.16%	2.380		L	WS,G	F	4
5548	Oct-72	DOWLING	May-91	172/263	65.40%	2.434				M	4
7690	Oct-72	ALTERNATIVE-DM	May-91	-	-	-	P			F	4
2794	May-72	ANKENY	May-91	181/270	67.04%	2.380				F	4
1255	Jan-73	LINCOLN-DM	May-91	-	-	-				F	4
6146	Sep-72	TIPTON	May-91	32/53	60.38%	2.540		L	WS	F	4
0479	-	AMES	May-91	203/276	73.55%	2.398				M	4
2127	Feb-73	EAGLE GROVE	Jan-91	31/50	62.00%	2.371				M	4
6334	Jan-52	EASTLAND-CORRECTIONVILLE	May-90	-	-	-				M	1
3709	Aug-70	COON RAPIDS	May-89	20/43	46.51%	2.860	P			F	4
1719	Jun-73	BONDURANT	May-91	1/53	1.89%	3.960				F	4
6916	-	AMES	May-91	193/276	69.93%	2.456		L		M	4

DEMOGRAPHIC DATA

ID #	DATE OF BIRTH	NAME OF HIGH SCHOOL	GRADUATION DATE	CLASS RANK	RANK %	GPA	FINANCIAL AID			SEX	# OF CLASSES
							PELL	LOANS	MISC		
8504	Apr-73	FAIRFIELD, OH	May-91	185/541	34.20%	2.561				M	4
2095	Jan-72	FORT DODGE	May-90	150/272	55.15%	2.450	P	L		F	4
9488	May-70	WEBSTER CITY	May-88	50/180	27.78%	3.157		L	S	F	4
2890	Dec-72	ANKENY	May-91	-	-	-				M	2
4732	Apr-66	GARDEN CITY ALTERNATIVE, KS	-	-	-	-	P			F	3
7812	Mar-73	ANKENY	May-91	128/270	47.41%	2.778				F	4
2195	Feb-73	BONDURANT	May-91	15/53	28.30%	2.970		L		F	4
4589	Sep-72	VALLEY	May-91	95/400	23.75%	3.314	P			F	4
3290	Jul-73	ADEL-DESOTO	May-91	9/76	11.84%	3.670				M	4
4349	Jan-73	NORWALK	May-91	87/104	83.65%	1.492	P		WS	M	4
3249	May-73	EAGLE GROVE	May-91	11/51	21.57%	2.987		L	G	F	4
8258	Jun-72	SOUTHEAST POLK	May-90	-	-	-				F	4
8437	Jun-70	INTERSTATE 35 (TRURO)	May-88	40/47	85.11%	2.000	P			F	4
3753	Jun-71	LINVELLE-SULLY	May-89	26/44	59.09%	2.523				F	4
8735	Mar-73	SHENNENDOAH	May-91	47/83	56.63%	2.281	P	L		M	5

CLASS RANK

	# OF STUDENTS	PERCENT
AVAILABLE	84	57.14%
NOT AVAILABLE	63	42.86%
MEAN	56.98%	
STANDARD DEVIATION	0.22	
VARIANCE FROM MEAN	0.05	

HIGH SCHOOL GPA*

	# OF STUDENTS	PERCENT
AVAILABLE	88	59.86%
NOT AVAILABLE	59	40.14%
MEAN	2.384%	
STANDARD DEVIATION	0.51	
VARIANCE FROM MEAN	0.26	

* BASED ON A 4 POINT SCALE

SEX

	# OF STUDENTS	PERCENT
MALE	52	35.37%
FEMALE	95	64.63%

STUDENT STATUS

	# OF STUDENTS	PERCENT
FULL-TIME	112	76.19%
PART-TIME	35	23.81%

GRADUATION DATE		
	# OF STUDENTS	PERCENT
AVAILABLE	129	87.76%
NOT AVAILABLE	18	12.24%
GRADUATED IN 1991	85	65.89%
GRADUATED IN 1990	12	9.30%
GRADUATED IN 1989	5	3.88%
GRADUATED IN 1988	6	4.65%
GRADUATED IN 1987	3	2.33%
GRADUATED IN 1986	5	3.88%
GRADUATED IN 1985	1	0.78%
GRADUATED IN 1984	2	1.55%
GRADUATED IN 1982	1	0.78%
GRADUATED IN 1981	3	2.33%
GRADUATED IN 1970s	3	2.33%
GRADUATED IN 1960s	3	2.33%

DATE OF BIRTH			
	# OF STUDENTS	PERCENT	AGE
1974	3	2.04%	18
1973	43	29.25%	19
1972	41	27.89%	20
1971	11	7.48%	21
1970	5	3.40%	22
1969	6	4.08%	23
1968	4	2.72%	24
1967	2	1.36%	25
1966	3	2.04%	26
1965	1	0.68%	27
1964	2	1.36%	28
1963	4	2.72%	29
1962	1	0.68%	30
1959	1	0.68%	33
1958	1	0.68%	34
1957	1	0.68%	35
1953	2	1.36%	39
1952	2	1.36%	40
1951	1	0.68%	41
1945	1	0.68%	47
NOT AVAILABLE	12	8.16%	
AVERAGE AGE	22.01		

HIGH SCHOOL BREAKDOWN

NAME OF HIGH SCHOOL	# OF STUDENTS
SOUTHEAST POLK	12
GED	12
ANKENY	10
EAST-DM	8
UNKNOWN	6
HOOVER-DM	6
VALLEY	5
URBANDALE	5
BONDURANT	5
AMES	5
DOWLING	4
ALTERNATIVE-DM	4
NORWALK	3
NEWTON	3
COLFAX-MINGO	3
AP-SAYDEL	3
ADEL-DESOTO	3
SAYDEL	2
PLEASANTVILLE	2
MAXWELL	2
INDIANOLA	2
EAGLE GROVE	2
ALBURNETT	2

NAME OF HIGH SCHOOL	# OF STUDENTS
BALLARD	1
BEAMAN-CONRAD	1
BRIDGEWATER-FONTINELLE	1
CHARITON	1
COON RAPIDS	1
DALLAS CENTER-GRIMES	1
EASTLAND-CORRECTIONVILLE	1
FAIRFIELD, OH	1
FORT DODGE	1
GARDEN CITY ALTERNATIVE, KS	1
GLIDDEN-RALSTON	1
HUXLEY	1
INTERSTATE 35 (TRURO)	1
JEFFERSON	1
JOHNSTON	1
LINCOLN-DM	1
LINVELLE-SULLY	1
MADRID	1
MARSHALLTOWN	1
NORFOLK, NE	1
NORTHEAST POLK (ALLEMAN)	1
NORTH-DM	1
PELLA CHRISTIAN	1
PERRY	1
REGINA-IOWA CITY	1
ROLAND-STORY	1
ROMANIA	1
SAYDEL	1
SE WARREN (LIBERTY CENTER)	1
SENCO (GILLMAN)	1
SHENNENDOAH	1
STUART-MENLO	1
TIPTON	1
WEBSTER CITY	1
WOODWORD-GRANGER	1

SUMMARY	# OF STUDENTS	PERCENT
MORE THAN ONE STUDENT PER HIGH SCHOOL	109	75.69%
ONLY ONE PERSON PER HIGH SCHOOL	35	24.31%
GED	12	8.33%
SOUTHEAST POLK	12	8.33%
ANKENY	10	6.94%
TEN SCHOOLS 5 OR MORE	74	51.39%
UNKNOWN	6	4.17%
DM ALTERNATIVE	4	2.78%
DM SCHOOL SYSTEM	16	11.11%
TOTAL DES MOINES SYSTEM	20	13.89%
OUTSIDE OF IOWA	3	2.08%
OUTSIDE OF US	1	0.69%

ATTENDANCE/ATTRITION SUMMARY

CONSOLIDATED EXPERIMENTAL STUDENTS

	STUDENTS	PERCENTAGE
STUDENT TOTALS		
BEGINNING	99	
WITHDREW	19	19.19%
STOPPED COMING	3	3.03%
PURGED/TRANSFER	10	10.10%
MEAN ABSENCE		
MEAN ABSENCE – ADJ*	9.09	
STANDARD DEVIATION	7.94	
STANDARD DEVIATION – ADJ*	7.32	
	4.83	
* ADJUSTED FIGURES ELIMINATE 3 STUDENTS WHO STOPPED ATTENDING, BUT DID NOT DROP.		

CONSOLIDATED CONTROL STUDENTS

	STUDENTS	PERCENTAGE
STUDENT TOTALS		
BEGINNING	49	
WITHDREW	4	8.16%
STOPPED COMING	4	8.16%
PURGED/TRANSFER	0	0.00%
MEAN ABSENCE		
MEAN ABSENCE – ADJ*	11.23	
STANDARD DEVIATION	8.73	
STANDARD DEVIATION – ADJ*	10.09	
	6.27	
* ADJUSTED FIGURES ELIMINATE 4 STUDENTS WHO STOPPED ATTENDING, BUT DID NOT DROP.		

t – DISTRIBUTION (3.73)

t – DISTRIBUTION – ADJ (3.04)

(.05 SIGNIFICANCE LEVEL FOR TWO TAILED TEST = 1.960)

FINANCIAL AID BREAKDOWN

FINANCIAL AID		
PELL	LOANS	MISC
1		WS,VR
1		WS
1	1	WS
1		WS
1		WS
1		WS
1		WS
1		WS
1		WS
1		WS
1		WRE
1		VR
1		S
1	1	PLUS,G
1	1	G,WS
1		G,WS
1		G
1		G
1		G
1		G
1		G
1		
1		
1		
1		
1	1	
1		
1		
1		
1		
1		
1		
1		
1	1	
1	1	
1		
1		
1	1	
1	1	
1	1	
1		
1		

FINANCIAL AID		
PELL	LOANS	MISC
	1	
	1	
	1	
	1	
	1	
	1	VR
	1	WS
	1	G
	1	S
	1	G
	1	
	1	WS,G
	1	
	1	PLUS
		WS,PLUS
		WS,G
		WS,G
		WS
		WS
		WS
		WRE,G
		VR
		VR
		VR
		S
		S
		PLUS

SUMMARY

	# OF STUDENTS	PERCENT
PELL TOTAL	46	31.94%
PELL ONLY	18	12.50%
PELL PLUS OTHERS	28	19.44%
STUDENT LOAN TOTAL	10	16.67%
STUDENT LOAN ONLY	7	4.86%
STUDENT LOAN PLUS OTHERS	17	11.81%
OTHER FORMS ONLY	13	9.03%
NO AID OR NONE REPORTED	74	51.39%
TOTAL RECEIVING AID	70	48.61%

P = PELL GRANT
L = STAFFORD (GSL)
WS = WORK STUDY
S = SCHOLARSHIP

G = DMACC GRANT
VR = VOCATIONAL REHAB
WRE = WORKER RELOCATION
PLUS = PARENT LOANS

HOLISTIC SCORING GAIN/LOSS

TOTAL STUDENTS
MEAN SCORE
STANDARD DEVIATION

TOTAL STUDENTS
MEAN SCORE
STANDARD DEVIATION

CONSOLIDATED EXPERIMENTAL STUDENTS

ASSIGNMENT 1	
DRAFT	FINAL
84	83
5.96	6.78
1.51	1.49

ASSIGNMENT 6	
DRAFT	FINAL
61	61
5.84	6.56
1.80	1.64

CONSOLIDATED CONTROL STUDENTS

ASSIGNMENT 1	
DRAFT	FINAL
45	43
6.18	6.98
1.40	1.26

ASSIGNMENT 6	
DRAFT	FINAL
37	35
5.59	6.14
1.50	1.46

	EXPERIMENTAL	CONTROL
	DRAFT	DRAFT
	FINAL	FINAL
t – DISTRIBUTION	0.59	2.18
	1.07	3.13
(.05 SIGNIFICANCE LEVEL FOR TWO TAILED TEST = 1.960)		

HOLISTIC SCORES BY STUDENT

COMPOSITION 1 – CONTROL CLASS

SECTION D, SPRING 1992

ID #	ASSIGNMENT 1						ASSIGNMENT 3					
	DRAFT			FINAL			DRAFT			FINAL		
	SCORE 1	SCORE 2	COMPOSITE	SCORE 1	SCORE 2	COMPOSITE	SCORE 1	SCORE 2	COMPOSITE	SCORE 1	SCORE 2	COMPOSITE
5934	3	2	5	3	3	6	3	3	6	3	3	6
2699	4	3	7	4	5	9	4	4	8	4	5	9
6097	3	3	6				3		3			
6408												
5347	2	3	5	4	3	7	3	4	4	4	3	7
1684	4	4	8	4	5	9	3	3	6	3	3	6
5524	4	4	8	4	4	8						
9244	4	4	8	4	4	8						
9183												
3920	3	2	5	3	3	6	2	4	6	4	3	7
4886	4	4	8	4	4	8						
6371	3	3	6	4	4	8	3	3	6	3	3	6
8444	3	3	6	3	4	7	4	3	7	3	4	7
1035				4	5	9	4	3	7	3	3	6
4120	3	2	5	4	4	8	3	3	6	3	4	7
6850	3	2	5	4	3	7	3	3	6	3	4	7
3184	3	3	6	4	5	9	3	3	6	3	4	7
5522	3	2	5	3	3	6	4	3	7	3	4	7
3399	3	2	5	4	3	7						
2821	4	3	7	3	3	6						
3284	3	3	6	4	4	8	4	2	6	4	3	7
8141	4	5	9	4	4	8	3	5	8	3	5	8
8636	2	3	5	2	3	5	3	3	6	3	3	6
	3.25	3.00	6.25	3.65	3.80	7.45	3.25	3.27	6.13	3.27	3.60	6.87
	STANDARD DEVIATION 1.33			STANDARD DEVIATION 1.19			STANDARD DEVIATION 1.26			STANDARD DEVIATION 0.83		

CLASS

HOLISTIC SCORES BY STUDENT

COMPOSITION 1 - CONTROL CLASS

SECTION D, SPRING 1992

ASSIGNMENT 6						
ID #	DRAFT			FINAL		
	SCORE 1	SCORE 2	COMPOSITE	SCORE 1	SCORE 2	COMPOSITE
5934	2	2	4	3	3	6
2699	4	5	9	5	4	9
6097						
6408						
5347	3	3	6	4	3	7
1684	3	3	6	4	3	7
5524						
9244						
9183						
3920	2	2	4	4	4	8
4886						
6371	3	3	6	3	3	6
8444	3	3	6	3	3	6
1035						
4120	2	2	4			
6850	3	3	6	4	3	7
3184	3	3	6	3	3	6
5522	3	3	6	4	4	8
3399	2	2	4			
2821						
3284	2	3	5	4	3	7
8141	3	3	6	4	4	8
8636	3	4	7	4	3	7
	2.73	2.93	5.67	3.77	3.31	7.08
	STANDARD DEVIATION		1.35	STANDARD DEVIATION		0.95

1 = ATTENDI

SECTION A, SPRING 1992

[illegible]

HOLISTIC SCORES BY STUDENT

COMPOSITION 1 – EXPERIMENTAL CLASS

SECTION A, SPRING 1992

ASSIGNMENT 6						
ID #	DRAFT			FINAL		
	SCORE 1	SCORE 2	COMPOSITE	SCORE 1	SCORE 2	COMPOSITE
8702	2	2	4	3	3	6
5524						
1623	2	2	4	3	3	6
6522	3	3	6	3	3	6
5293						
1607	3	3	6	4	4	8
0075	3	3	6	3	4	7
2336	4	3	7	3	4	7
7815	4	4	8	5	5	10
8118	3	2	5	3	3	6
7571	4	3	7	4	4	8
4759	3	3	6	3	4	7
9518						
8756						
3091	3	2	5	2	3	5
3988						
7183						
5178						
7851	3	3	6	4	4	8
8451	2	2	4	3	3	6
	3.00	2.69	5.69	3.31	3.62	6.92
	STANDARD DEVIATION 1.25			STANDARD DEVIATION 1.32		

COMPOSITION 1 – EXPERIMENTAL CLASS
SECTION F, SPRING 1992

[illegible]

HOLISTIC SCORES BY STUDENT

COMPOSITION 1 – EXPERIMENTAL CLASS

SECTION F, SPRING 1992

ASSIGNMENT 6						
ID #	DRAFT			FINAL		
	SCORE 1	SCORE 2	COMPOSITE	SCORE 1	SCORE 2	COMPOSITE
1044	1	2	3	2	2	4
1042	1	1	2	1	2	3
4476	3	3	6	1	2	3
3122	2	2	4	3	3	6
4348						
4966	2	2	4	3	3	6
6783						
5768						
3407						
1489	1	2	3	3	2	5
9260	2	2	4	2	2	4
5771	4	3	7	5	4	9
8758	2	3	5	3	3	6
4268						
0516						
5288						
9731	5	5	10	3	4	7
2416	2	3	5	2	3	5
4296	1	2	3			
0304	2	2	4	3	3	6
8066	4	3	7	5	4	9
	2.29	2.50	4.79	2.77	2.85	5.62
	STANDARD DEVIATION		2.12	STANDARD DEVIATION		1.94

COMPOSITION 1 – EXPERIMENTAL CLASS
SECTION AH, FALL 1991

STANDARD DEVIATION	STANDARD DEVIATION	STANDARD DEVIATION	STANDARD DEVIATION
1.00	1.44	1.79	1.64

HOLISTIC SCORES BY STUDENT

COMPOSITION 1 – EXPERIMENTAL CLASS

SECTION AH, FALL 1991

ASSIGNMENT 6						
ID #	DRAFT			FINAL		
	SCORE 1	SCORE 2	COMPOSITE	SCORE 1	SCORE 2	COMPOSITE
8983						
0035						
2785						
9541						
8882						
0624	4	3	7	4	4	8
8584	3	3	6	4	3	7
8989	2	2	4	2	3	5
4696	3	3	6	5	4	9
7810						
5893	3	3	6	3	3	6
5995						
4181	3	2	5	3	3	6
5948	2	2	4	2	2	4
1158	3	3	6	3	4	7
5628	4	4	8	5	5	10
5993	2	2	4	3	2	5
1294						
1644	3	3	6	4	4	8
1514						
9428	3	3	6	3	3	6
2345	3	3	6	5	4	9
9373	3	3	6	4	3	7
1370	3	3	6	2	2	4
	2.93	2.80	5.73	3.47	3.27	6.73
	STANDARD DEVIATION		1.10	STANDARD DEVIATION		1.83

1 = ATTENDI

HOLISTIC SCORES BY STUDENT

COMPOSITION 1 – EXPERIMENTAL CLASS
SECTION B, FALL 1991

ID #	ASSIGNMENT 1						ASSIGNMENT 3					
	DRAFT			FINAL			DRAFT			FINAL		
	SCORE 1	SCORE 2	COMPOSITE	SCORE 1	SCORE 2	COMPOSITE	SCORE 1	SCORE 2	COMPOSITE	SCORE 1	SCORE 2	COMPOSITE
6280				4	3	7				3	4	7
9134	3	3	6	4	3	7	3	3	6	3	4	7
6737	3	3	6	3	3	6	3	3	6	3	3	6
3740	3	3	6	3	3	6	3	3	6	3	3	6
9166	3	3	6	3	3	6	3	3	6	3	3	6
9294				3	4	7				4	3	7
4058	3	3	6	3	3	6	3	3	6	3	3	6
4314	3	3	6	5	5	10	3	3	6	5	5	10
4422												
9565	4	4	8	4	5	9	4	4	8	5	4	9
8996	1	2	3	3	3	6	2	1	3	3	3	6
1405	3	3	6	4	3	7	3	3	6	3	4	7
9249	3	3	6	3	3	6	3	3	6	3	3	6
2081	2	2	4	2	3	5	2	2	4	3	2	5
2026	3	3	6	4	4	8	3	3	6	4	4	8
3618	3	3	6	4	4	8	3	3	6	4	4	8
8043												
9938	3	3	6	4	3	7	3	3	6	3	4	7
3988	2	3	5	4	3	7	3	2	5	3	4	7
6985	2	2	4	2	3	5	2	2	4	3	2	5
3209	3	3	6	3	4	7	3	3	6	4	3	7
0042	2	2	4	3	3	6	2	2	4	3	3	6
6572	3	2	5	3	3	6	2	3	5	3	3	6
5714	3	3	6	4	3	7	3	3	6	3	4	7
	2.75	2.80	5.55	3.41	3.36	6.77	2.80	2.75	5.55	3.36	3.41	6.77
	STANDARD DEVIATION 1.10			STANDARD DEVIATION 1.19			STANDARD DEVIATION 1.10			STANDARD DEVIATION 1.19		

HOLISTIC SCORES BY STUDENT

COMPOSITION 1 - EXPERIMENTAL CLASS

SECTION B, FALL 1991

ASSIGNMENT 6						
ID #	DRAFT			FINAL		
	SCORE 1	SCORE 2	COMPOSITE	SCORE 1	SCORE 2	COMPOSITE
6280	3	3	6	2	3	5
9134						
6737						
3740				3	3	6
9166	2	2	4	3	4	7
9294	2	1	3	2	2	4
4058	3	4	7	3	2	5
4314	5	5	10	5	4	9
4422	3	3	6	4	3	7
9565	4	4	8	4	4	8
8996	3	2	5	4	3	7
1405	3	3	6	3	3	6
9249	4	4	8	4	4	8
2081	3	4	7	3	4	7
2026	5	5	10	4	5	9
3618	5	4	9	3	3	6
8043						
9938	4	5	9	4	4	8
3988						
6985	3	3	6	3	3	6
3209	4	4	8	3	3	6
0042	3	3	6	4	4	8
6572	3	3	6	4	3	7
5714	3	2	5	3	4	7
	3.42	3.37	6.79	3.40	3.40	6.80
	STANDARD DEVIATION		1.93	STANDARD DEVIATION		1.32

SECTION AG, FALL 1991

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HOLISTIC SCORES BY STUDENT

COMPOSITION 1 - CONTROL CLASS

SECTION AG, FALL 1991

ASSIGNMENT 6						
ID #	DRAFT			FINAL		
	SCORE 1	SCORE 2	COMPOSITE	SCORE 1	SCORE 2	COMPOSITE
5548	4	3	7	3	3	6
7690	3	2	5	2	3	5
2794	3	3	6	3	3	6
1255						
6146	2	3	5	3	3	6
0479	1	1	2	2	3	5
2127	2	3	5	2	1	3
6334						
3709	2	3	5	3	2	5
1719	5	5	10	4	5	9
6916	3	4	7	2	3	5
8504	3	3	6	3	4	7
2095	2	2	4	2	2	4
9488	3	4	7	3	2	5
2890						
4732	2	2	4	3	3	6
7812	3	3	6	2	3	5
2195	4	3	7	4	5	9
4589	4	3	7	4	3	7
3290	2	3	5	3	3	6
4349	3	2	5	2	2	4
3249	3	3	6	2	3	5
8258						
8437	2	3	5	2	3	5
3753	2	2	4	3	2	5
8735	2	2	4	2	3	5
	2.73	2.82	5.55	2.68	2.91	5.59
	STANDARD DEVIATION		1.63	STANDARD DEVIATION		1.44

DALY-MILLER SUMMARY

WRITING APPREHENSION

CONSOLIDATED EXPERIMENTAL STUDENTS

	PRE-TEST	POST-TEST
TOTAL STUDENTS	99	65
MEAN SCORE	80.30	84.37
STANDARD DEVIATION	16.26	14.51
PERCENTAGE WITHIN ONE STD OF THE MEAN	70%	71%
PERCENTAGE WITHIN TWO STD OF THE MEAN	94%	97%

CONSOLIDATED CONTROL STUDENTS

	PRE-TEST	POST-TEST
TOTAL STUDENTS	49	37
MEAN SCORE	81.37	82.57
STANDARD DEVIATION	15.95	17.67
PERCENTAGE WITHIN ONE STD OF THE MEAN	63%	65%
PERCENTAGE WITHIN TWO STD OF THE MEAN	98%	95%

	PRE-TEST	POST-TEST
t - DISTRIBUTION	(1.52)	2.15
(.05 SIGNIFICANCE LEVEL FOR TWO TAILED TEST = 1.960)		

SECTION **B – FALL** **INSTRUCTOR** **HUTCHISON**
EXPERIMENTAL

TOTAL STUDENTS	19	19
MEAN SCORE	75.47	82.21
STANDARD DEVIATION	37.92	40.09

The lower the score, the higher the writing apprehension.
Scores can range from 26 to 130.

SECTION	AG – FALL CONTROL	INSTRUCTOR	HUTCHISON
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TOTAL STUDENTS	23	23
MEAN SCORE	84.43	82.39
STANDARD DEVIATION	40.66	40.47

Scores can range from 26 to 130.

SECTION AH – FALL
EXPERIMENTAL

INSTRUCTOR HUTCHISON

TOTAL STUDENTS	17	17
MEAN SCORE	86.82	85.71
STANDARD DEVIATION	14.92	17.38

The lower the score, the higher the writing apprehension.
Scores can range from 26 to 130.

HUTCHISON

[illegible]

TOTAL STUDENTS	13	13
MEAN SCORE	83.54	87.31
STANDARD DEVIATION	43.06	45.05

The lower the score, the higher the writing apprehension.
Scores can range from 26 to 130.

HUTCHISON

[illegible]

TOTAL STUDENTS	14	14
MEAN SCORE	82.86	82.86
STANDARD DEVIATION	42.46	42.59

The lower the score, the higher the writing apprehension.

Scores can range from 26 to 130.

Results of The Daly–Miller Test for Writing Apprehension

SECTION F–SPRING
EXPERIMENTAL

INSTRUCTOR HUTCHISON

STUDENT	ID	PRE – TEST	POST – TEST
	5771	88	98
	0304	80	87
	9260	83	92
	8066	104	102
	1489	77	71
	4966	83	95
	9731	89	95
	4476	67	68
	8758	68	63
	4796	70	77
	2816	68	71
	0142	82	65

TOTAL STUDENTS	12	12
MEAN SCORE	79.92	82.00
STANDARD DEVIATION	40.33	41.87

The lower the score, the higher the writing apprehension.
Scores can range from 26 to 130.